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HE ART AND LITERARY PROPERTY

COLLECTED BY THE LATE

J. ABNER HARPER

American Art Galleries
Madison Square South
NEW YORK

ON FREE VIEW

AT THE AMERICAN ART GALLERIES

BEGINNING WEDNESDAY, APRIL 12TH, 1911

THE
ART AND LITERARY PROPERTY

COLLECTED BY THE LATE

J. ABNER HARPER

EXECUTORS' UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS OF TUESDAY, WEDNESDAY AND THURSDAY, APRIL 18TH, 19TH AND 20TH AND EVENING OF APRIL 19TH

LA 2779

AND

AT MENDELSSOHN HALL

ON THE EVENING OF THURSDAY, APRIL 20TH

1911
Apr. 18
NeAmH

CATALOGUE

OF THE

ART AND LITERARY PROPERTY

COLLECTED BY THE LATE

J. ABNER HARPER

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

L. 69759

BY ORDER OF HOWARD THORNTON AND JOHN HARPER, EXECUTORS

LA. 2779

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1911

Press of The Lent & Graff Company
137-139 East 25th Street, New York.

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

OIL PAINTINGS

EVENING'S SALE

THURSDAY, APRIL 20TH, 1911

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY, NEW YORK

BEGINNING AT 8.15 O'CLOCK

No. 1

UNKNOWN

ITALIAN

STUDY FOR A MURAL PAINTING

Height, 7¼ inches; length, 11¼ inches

DISPLAYED against a reddish chocolate background are two decorative masses. The left-hand one consists of a fountain, the semi-oval basin of which surmounts a slender shaft that is supported on three spreading feet. Two birds are swooping down toward the spray of water. At the right is a small rose-tree, on the twisted branches of which a cupid stands, drawing a bough toward him in an effort to pluck the blossom.

No. 2

ATTRIBUTED TO SALVATOR ROSA

ITALIAN (1615-1673)

HEAD OF A WARRIOR

Height, 8¾ inches; width, 7¼ inches

Panel

FACING to the left, whence it catches the light, is the profile of a man, distinguished by a hump on the bridge of his nose, a brown moustache, bunched under the nose in shadow, and a chin beard. The head is covered with a dark steel helmet that rises to a hooked point on the crown, and has a curling embellishment at the sides. A gorget protects the neck, while the top of the bust is encased in a breastplate, decorated on the shoulder with a round boss, representing an animal's face.

No. 3

J. M. W. TURNER, R. A.

BRITISH (1775-1851)

THE RIVER WYE

NO. 48 *IN THE "LIBER STUDIORUM"*

Height, 7 *inches; length,* 10 *inches*

Pencil and Sepia

THE river extends back from the right of the foreground, where a nude man stands in the water to his waist, watched by another, seated on the bank. The opposite bank presents a steep bluff which is crowned with the ruins of an abbey. In the meadow at the back of the seated man are grouped three cows and a horse. The distance at the left reveals another reach of the river, passing beneath a hilly bank.

Collection of Rev. Sebastian Bowden, S. J.

Collection of J. D. Ichenhauser, New York, 1903.

No. 4

J. M. W. TURNER, R. A.

BRITISH (1775-1851)

ST. CATHRYNE'S HILL, NEAR GUILDFORD

NO. 33 *OF THE "LIBER STUDIORUM"*

Height, 7 inches; length, 10 *inches*

Pencil and Sepia

THE ruins of a buttressed building, with windows naked to the sky, surmounts a round-topped eminence in the rear of the scene. Some sheep are feeding on the slope. From the foot of the hill a road, bordered on the left by a bank of trees, leads diagonally to the foreground. Four cows are approaching, followed by a man and a boy. On the right of the foreground a man, carrying two pitchers, stands near another who has his hand on an open gate. Three cart-horses have passed through it into a farmyard, which is bounded by a barn and trees.

Collection of Rev. Sebastian Bowden, S. J.

Collection of J. D. Ichenhauser, New York, 1903.

No. 5

CHARLES BARGUE

FRENCH (1856-1883)

THE MODEL'S CRITICISM

Height, 9 inches; width, 6¼ inches

Pencil Drawing

THIS is a study for the figure of a model in Bargue's picture, "The Artist and His Model," which belongs in the W. H. Vanderbilt Collection, now hung in the Metropolitan Museum. The woman's back is toward the spectator, nude to the waist, below which a drapery is drawn around the figure and held in front. The face is seen in *profile perdu,* as the woman stoops forward to examine the picture on the easel for which she has been posing.

No. 6

BELLA VON SPANZI

HUNGARIAN SHEPHERDESS AND SHEEP

Height, 8¾ inches; length, 10½ inches

Panel

As THE shepherdess stands in the foreground, facing toward the right, the light illuminates the back of a white shawl that is draped over her head and crossed upon the bosom. Below a slaty-colored apron shows the edge of a skirt, striped with grayish-slate and blue. The sheep are grouped about her in the pasture that terminates in a thicket of foliage, in front of which, at the right, some oaks, rooted close together, radiate their trunks.

Signed at the lower right, B. VON SPANZI.

Purchased from L. Crist Delmonico, New York, 1892.

No. 7

UNKNOWN

BUST PORTRAIT OF A GENTLEMAN

Height, 10¾ *inches; width,* 8½ *inches*

THE bust is shown nearly in profile to the right, the head being turned to gaze at the spectator. It is covered with a purplish-red cap, from under which the soft, iron-gray hair hangs in a wisp on the forehead and clusters over the ears. The eyes are a warm brown beneath almost black eyebrows, and the complexion glows with warmth. The collar, open under the chin, stands up above the gray fur collar of a brown coat.

No. 8

ATTRIBUTED TO GEORGE MORLAND

BRITISH (1763-1804)

LANDSCAPE WITH FIGURES

Height, 9½ inches; length, 13¾ inches

Panel

On each side of the foreground slopes a bank of creamy buff, gray and warm green rocks. The one at the right is feathered near the base with red and gray-green growth, and crowned with tawny green bushes. In the central hollow are three seated figures: a man in red vest with his back to us, a woman facing him, in a black hat and dull blue gown, and a little girl at the left of them. The distance shows a hill, sloping down from the right to a suggestion of water. Fleecy clouds of salmon-brown hue, with lavender lining, float over the horizon, above which the sky is pale blue-gray.

Signed at the lower right, G. M.

Purchased from T. J. Blakeslee, New York, 1894.

No. 9

UNKNOWN

BUST PORTRAIT OF A GENTLEMAN

Height, 13¾ *inches; width,* 11½ *inches*

While the bust is full to the front, the face is turned a little to the right, with the eyes fixed on the spectator. Brown hair, curling over the shoulders, frames a rather drawn face, with pinkish, gray-shadowed cheeks, a faint upturned moustache and a double chin. Below is the V-shaped opening of a white turnover collar. The coat of yellowish-brown is fastened tight across the chest with a dark jewel, below which a portion of the shirt is exposed.

No. 10

ATTRIBUTED TO PAOLO VERONESE (CALIARI)

ITALIAN (1528-1588)

HEAD AND BUST OF A WOMAN

THE head of a woman, with rosy complexion and large liquid eyes, is shown three-quarters full, in the direction of the left. The straw-color hair, brown in the shadows, is dressed in plaits and confined with a band. A pearl drop hangs from the ear. A turquoise mantle is draped behind the neck and bunched over the right shoulder, which is elevated far above the other one. The latter is bare, crossed by a strap, which supports the chemise that falls low, revealing the bosoms. Beneath them appears the upper part of an old-rose corset, bordered with yellow gold.

Purchased from T. J. Blakeslee, New York, 1895.

No. 11

G. F. PAPPERITZ

GERMAN (1813-1861)

HEAD AND BUST OF A BOY

Height, 11¼ *inches; width,* 8¼ *inches*

Millboard

TILTED a little to the right, the head is crowned with loosely straggling golden-brown hair that curls over the forehead and hangs full at the sides. The brown eyes gaze at the spectator with a dreamy expression and the lips are parted. The slim neck rises above the flat collar of a *lapis-lazuli* jacket, fastened with three buttons.

Signed at the lower left, G. PAPPERITZ.

No. 12

OLD MASTER

SEVENTEENTH CENTURY PORTRAIT OF A MAN

Height, 11¾ *inches; width,* 9¾ *inches*

THE face is turned toward the spectator, while the bust is three-quarters to the right. Closely cropped blond hair, growing to a point on the forehead, thinly covers the head. The eyebrows are a faint ashy brown over gray eyes with pinkish lids. They are turned to the left. The soft and scanty moustache droops, while a downy growth appears below the under lip and tips the pointed chin. The latter is surrounded by a high white ruff, surmounting the black velvet collar of a scarlet robe which has two black bands down the front.

No. 13

HIPPOLYTE CAMILLE DELPY

FRENCH (CONTEMPORARY)

LANDSCAPE WITH RIVER

Height, 12½ *inches; length,* 18¾ *inches*

Panel

THE water which occupies the greater part of the foreground, reflects the rose and yellow of the evening sky and the greens of a row of poplars that rise above a strip of foliage, terminating the view of the opposite bank. This juts into the water in a point, off which lies a boat with a single occupant. The foreground at the left is closed in by a bit of the nearer bank, where a tawny brown willow stands in advance of a mass of greenery.

Signed at the lower left, H. C. DELPY.

No. 14

ATTRIBUTED TO J. L. A. T. GERICAULT

FRENCH

CÆSAR'S ENTRY INTO ROME

Height, 13 *inches;* *length,* 16¼ *inches*

THE Conqueror's chariot appears at the right of the scene, passing a temple-front which fills in the background at this point. Arrayed in a crimson mantle, Cæsar stands holding a laurel spray, while a wreath encircles his bald head. The chariot, embossed with the legend, "Macedonia Capta," is drawn by four white horses abreast, the white reins of the nearest one being held by an attendant whose bare form is partially covered by a blue drapery. Other attendants march ahead of the horses, carrying bowls, containing goblets, and in the rear of the chariot follow spearmen and bearers of the insignia "S. P. Q. R." Crowds of spectators line the back of the scene, over their heads appearing various distant buildings.

Purchased from T. J. Blakeslee, New York, 1891.

No. 15

DUTCH SCHOOL

ITALIAN LANDSCAPE

Height, 13¼ *inches; length,* 17½ *inches*

Two MEN in classical draperies are approaching along a road which extends back from the left of the foreground. At the right of the figures a tree grows out of some rocks. It has a broken bough and is clothed with a mass of dark green and of amber foliage. In the middle distance a group of buildings, including a tower, occupies an eminence. Farther to the right a shepherd and his flock appear on the hillside, which slopes down to a sharp point that juts into a sheet of very blue water. Here a man with his dog watches a companion fishing. The background at the right presents a jagged and boldly piled range of blue and white mountains.

No. 16

SIR THOMAS LAWRENCE, P. R. A.

BRITISH (1769-1830)

MASTER ANGERSTEIN

Height, 15¾ *inches; width,* 12¾ *inches*

THE head and upper part of the bust of a boy are sketchily rendered against a dark olive background. The left shoulder is elevated and the head is inclined over it, the face being a little more than three-quarters to the front. The hair is ashy blond, dressed in a flat roll around the forehead and covering the ears. The eyes are grayish-brown, the lips ripely red and parted, while the flesh tints are pale carmine shaded with lavender. They are thinly spread, so that the grain of the canvas appears through them. This is the case also with the lavender gray jacket, the neck of which is overlapped by a soft white collar, fastened with slaty-colored cord.

Purchased from T. J. Blakeslee, New York, 1895.

No. 17

ATTRIBUTED TO CLAUDE GELLÉE (CLAUDE LORRAIN)

THE DANCE

Height, 12¾ *inches; length,* 15¾ *inches*

In a pastoral landscape, which shows at the left a distant view of an arched viaduct, numerous figures are indicated with bright notes of color. In the centre of the foreground a couple dance apart; the man holding his right arm above his head, the woman lifting her skirt with her left hand. A bevy of spectators is grouped at the left, while three men, apparently musicians, are seated a little to the right in advance of the dancers. Farther back on the right side another group of people appears at the foot of a clump of trees, the foliage of which is entwined with blue drapery.

Purchased from T. J. Blakeslee, New York, 1891.

No. 18

UNKNOWN

PORTRAIT OF ELIZABETH MARIA SOANES

Height, 14¾ inches; width, 12¼ inches

Panel

PLACED against a greenish background, the figure of a lady is shown, three-quarters full, in the direction of the right. The yellowish-brown hair is brushed back off the forehead and confined in a cap, the edge of which is adorned with an upright lace border, consisting of a repeat of hoops, each enclosing the letter "S." A similar lace design borders the many layers of the broadly spreading, quilled ruff. Below the latter two chains of pearls hang over the dark dress, sustaining a jewel and a pear-shaped pearl. The face is of smooth creamy complexion with delicately pencilled features. In the upper right corner appears a quartered shield, supported by a rampant grayhound and a Triton, and surmounted by two crowns and a helmet. A writing on the back of the canvas contains, among other particulars, the information: "Elizabeth Maria Soanes, year 1600."

No. 19

ATTRIBUTED TO SIR THOMAS LAWRENCE, P. R. A.

BRITISH (1769-1830)

PORTRAIT OF THE ARTIST

Height, 15 inches; width, 12¼ inches

THE face and bust are shown three-quarters full, turned toward the left. The head is bald, save for some creamy white hair over the ears. A fixed expression distinguishes the dark gray eyes; the nose is fine and sensitive, the underlip full and red. The cheeks are rosy with a faint suggestion of gray-brown side-whiskers. The neck is encased in an upright collar and soft white cravat. A dark brown coat, buttoned low down on the chest, shows in the opening of its roll-over collar a sapphire blue vest.

Purchased from T. J. Blakeslee, New York, 1894.

No. 20

JAN VAN BAAN

HOLLAND (1633-1702)

PORTRAIT OF A DUTCH ADMIRAL

Height, 15¼ inches; width, 12 inches

Panel

THE figure of a man in uniform, three-quarter length, stands facing the spectator, the right hand grasping a baton, and the other, encased in a fawn-colored glove, resting on the hip beside his sword-handle. His blond-brown hair, smooth upon the crown, descends in waves to the shoulders. He wears a creamy-olive frock coat, decorated with white lace at the throat and with bands of lace, interspersed with gold buttons and braid, on the sleeves, the latter being further embellished with tassels of black ribbon. A black sash with ends of gold bullion is tied around the waist and a hanger of gold galloon over gray silk crosses his chest. A frigate, flying a red, blue and white ensign, appears in the distance. A writing on the back of the canvas is as follows: "Jan Van Baan."

No. 21

UNKNOWN

HEAD OF A MAN

Height, 15¾ *inches; width,* 12 *inches*

The head, tilted a little back and slightly inclined to the right, is covered with a strong growth of curling gray hair. Both moustache and beard are iron-gray, the latter deepening to black on the cheeks. The eyebrows are black over brown eyes, and the flesh tints ruddy. The body, seen only to a little below the beard, is clad in a brown tunic, which shows touches of reddish luminosity on the shoulders.

No. 22

SCHOOL OF RUBENS

INFANT BACCHUS

Height, 15½ inches; width, 12¾ inches

THE fleshy and ripely colored nude figure of the infant god is seated on the ground, the knees being drawn up, the torso turned slightly to the right, and the head inclined over the right shoulder. The left arm is raised in an arc, as the hand holds a pendant bunch of grapes, while the right arm rests upon the stern of a recumbent beast, presumably a panther, the hand grasping its tail. The creature's head and forepaws appear at the right above the child's left knee, beside a small cornucopia filled with grapes.

No. 23

ALESSANDRO RONTINI

ITALIAN

THE SPIRIT OF MORNING

Height, 17½ *inches; width,* 8¼ *inches*

MOUNTING in mid-air from a coil of hazy drapery a woman's figure, nude to the waist, is seen in profile. With the head thrown back and hand shading her eyes, she is gazing toward the left. Blue and pink petals besprinkle the drapery, around the lower part of which float three loves with butterfly wings.

Signed at the upper right, A. RONTINI.

No. 24

SCHOOL OF GREUZE

FRENCH (1725-1805)

A BACCHANTE

Height, 17¾ *inches; width,* 14¾ *inches*

THE head of a young woman, almost facing the spectator, is tilted a little back and inclined over the left shoulder, while the eyes glance to her right. Vine leaves and grapes adorn the straggling hair. A loose white, gray-shadowed chemise, held in place by a bluish-gray band around the right arm, leaves the shoulders and right breast exposed. A leopard skin is wound around the left arm and reappears above the right shoulder.

Purchased from T. J. Blakeslee, New York, 1891.

No. 25

THOMAS COUTURE

FRENCH (1815-1879)

STUDY OF A GIRL'S HEAD

Height, 18 *inches; width,* 14¾ *inches*

THE sketch shows the head of a girl, slightly turned toward the left, whence a light illumines the right cheek. The rest of the face is in greenish shadow, interrupted by a patch of ruddy glow below the left eye. A tangle of chestnut hair upon the forehead and down the sides of the face is suggested by a few strokes over the flat underpainting. The whole is placed against a background, stained with tawny drab.

Signed at the left, T. C.

Purchased from T. J. Blakeslee, New York, 1892.

No. 26

UNKNOWN

STUDY OF A HEAD

Height, 18¼ *inches; width,* 14¼ *inches*

The head, inclined a trifle back, is shown three-quarters full, in the direction of the right. The eyes gaze at the spectator from out of shadowed sockets. The face is red, with puffed cheeks and deep ridges at the sides of the nose. A brownish beard, slightly tinged with yellow, grows luxuriantly around the coarse mouth, spreading up the cheeks until it joins the wavy hair, which falls in a peak over the forehead.

No. 27

OLD FLEMISH SCHOOL

A SPANISH NOBLEMAN

Height, 19 *inches; width,* 14 *inches*

THE head, which, like the bust, faces three-quarters full to the right, is crowned with a short, thick crop of reddish brown hair. The moustache is fine and pointed, while a growth fringes the underlip and a tuft clothes the extremity of the chin, helping to give a peaked shape to the tapering contours of the face. The neck is hidden in a white ruff that is worn over a yellowish vest and black doublet, the latter being edged with two bands which are embellished with double chains of gold.

The canvas is inscribed at the upper left, A. 1587, *and at the corresponding right, AETATIS SUAE,* 33.

No. 28

OLD MASTER

S. GIULIANO

Height, 18½ *inches; width,* 14¾ *inches*

A NIMBUS hovers over the golden chestnut curls which encircle the head. The latter, facing the spectator, is upturned, with brown eyes elevated so as to show much of the white of the distended eye-balls. The white flesh is illuminated from the left with a greenish light. A shadow envelopes the left cheek and runs down the centre of the neck, the latter appearing above a rough orange tawny robe.

The canvas is inscribed at the lower right, S. GIULIANO.

No. 29

OLD MASTER

HEAD OF A RABBI

Height, 18¾ *inches; width,* 16¼ *inches*

FULL face but for a slight inclination to the left, the head appears shrouded in an old-rose drapery, the ends of which are crossed below the neck. The shaggy gray eyebrows are drawn down to the eyes, deepening the puckers above the long nose. The underlip shows prominently in the midst of a white woolly beard that grows high up on the cheeks and terminates below the chin in a radiation of curls.

No. 30

ATTRIBUTED TO FEDERIGO ZUCCHERO

ITALIAN (1543-1609)

MARY QUEEN OF SCOTS

Height, 18 *inches; width,* 16 *inches*

Panel

A LADY'S head and bust are represented inclined a quarter to the left, while her eyes glance to the right. A muslin Tudor cap, with a little jewel hanging from the peak, surrounds the golden-brown hair. The features are delicately modeled. A boxed ruff fits tightly around the neck, above an olive-black dress, fastened with gold buttons and embellished on the shoulders with epaulets.

Purchased from T. J. Blakeslee, New York, 1895.

No. 31

SIR ANTONIO MORE (ANTONIS MOR or MORO)

FLEMISH (1512-1582)

PORTRAIT OF PHILIP II OF SPAIN

Height, 19 *inches; width,* 15 *inches*

THE head and bust, three-quarters in view, are inclined to the right. The former is covered with a stubby growth of short dark brown hair, while the moustache and beard, which reaches up to the ears, are red. A narrow ruff surmounts a collar, formed of red tabs which lap over the gorget. The latter is of dark steel, embellished with gold arabesques. A broad, gold neckchain descends over the tan-colored surtout, the armholes of which are edged with red and wide squares. The sleeve of the undergarment is striped with cream and gold, and set off with a knot of rosy-cream webbing. A note testifying to the fact of the portrait being of Philip II by Sir Antonio More, appears at the back of the canvas, where also are a red seal and a wooden tablet, incised with a monogram, apparently of the letters, "D. S. C.," beneath a crown.

Purchased from Charles Sedelmeyer, Paris, 1899.

No. 32

SCHOOL OF REMBRANT
PROBABLY JAN ANDIES LIEVENS

HOLLAND (1644-1688)

PORTRAIT OF ANNE MARIA DE SCHURMAN

Height, 21 inches; width, 16¾ inches

A STATEMENT on the back of the canvas reads: *"Portrait d'Anne Maria de Schurman. Célèbre pour son erudition—miniaturiste."* This lady, who signed her name "Schurmans," after she settled in Holland, was of German family, born in Cologne in 1607. She died at Wiewert, near Leeuwarden, in 1678. There is a portrait of her by Jan Lievens in the National Gallery.

The head and bust are inclined toward the right, three-quarters full. The lady's Titian red hair is brushed smoothly back from the smooth high forehead and adorned with an ornament of rubies. The face is distinguished by small, compressed lips over a conspicuously long chin. Two strings of pearls encircle the throat, while three bands of gold embellish the creamy gray guimpe, over which, near the left shoulder, is suspended a gold chain. The dress is dark, with suggestion of gold fringe, showing at the right.

Purchased from T. J. Blakeslee, New York, 1891.

No. 33

UNKNOWN

ST. JOHN

Height, 22 inches; width, 15½ inches

A LUMINOUS atmosphere surrounds the head, which is that of a young man with a rather feminine expression. The dark chestnut hair is ruffled over the top of the head and down the sides to the shoulders. A warm brown shadow envelops the neck and left shoulder. The bust is clad in a dark olive robe over a dull red undergarment, the low round neck of which is edged with white and gathered in the centre into a full plait. The head and bust, three-quarters full to the right, are enclosed with an oval line of somewhat lighter tone than the rectangular background.

No. 34

UNKNOWN

A POET

Height, 21 inches; width, 17 inches

THE head, inclined over the right shoulder, faces the spectator. Brownish hair, blond where it catches the light, falls low over the ears in loose waves. The large eyes are blue, the nose is precise, and the lips close in a cupid's bow, while the complexion is cream and carmine, powdered over with greenish gray in the shadows. A soft, white tuckered collar falls over the black tunic. The whole is shown against a slaty blue sky.

No. 35

SIR WATSON GORDON, P. R. S. A.

BRITISH

THREE BOYS' HEADS

Height, 17 inches; length, 22 inches

Of the group of three heads, the centre presents an oval face, crowned with golden chestnut hair, with liquid dark gray eyes, gazing at the spectator. Against this boy's left cheek leans the head of a brown-eyed boy, whose chestnut hair is of darker hue. At the left of the couple appears the head of a third boy with still darker hair, whose face is seen in profile. He wears a white ruffle inside the neck of a dark olive-brown jacket. The two others have white fall-over collars, with tuckered edges, the little boy in the centre having also a dull lavender rose muffler around his neck.

Purchased from T. J. Blakeslee, New York, 1895.

No. 36

SCHOOL OF BOUCHER

FRENCH

A PASTORAL

Height, 16½ inches; length, 24¼ inches

A SHEPHERDESS, holding a distaff in her right hand and a spindle in her left, stands in the centre of the composition on a slight elevation. She is dressed in a dainty rococo costume, including a whitish orange apron and blue skirt, puffed in panniers over a creamy buff petticoat. She turns her face toward a blond-haired youth in a lavender-rose jacket, who is seated on a donkey. The latter is standing at a lower level, to which some sheep and goats are descending. At the right of the scene a child kneels on the ground, prying into a basket.

Purchased from T. J. Blakeslee, New York, 1892.

No. 37

UNKNOWN

THE ADVOCATE

Height, 22½ inches; width, 19 *inches*

While the eyes look off to the left, the head and bust front the spectator. The face, surmounted by a peaked, black cap, is of sallow complexion, with a dark beard which grows up to the ears and descends to a point below the chin. The body is attired in a black robe, distinguished by a collar of shaggy brown fur and by sleeves puffed above the shoulders. In the upper right corner appears a shield, bearing three red rosettes and surmounted by a helmet. Below the coat of arms is inscribed: *ÆT SUÆ* 32, 1545.

No. 38

W. B. M.

PORTRAIT OF CHARLES DICKENS

SAID TO HAVE BEEN PAINTED FROM LIFE IN PHILADELPHIA, 1869, *BY UNIDENTIFIED ARTIST*

Height, 24 inches; width, 17½ *inches*

THE figure, half-length, stands inclined to the right; the eyes directed at the spectator, the right hand planted on the hip and the left resting on the knob of a walking cane. The bald head is fringed at the sides with blond-brown hair, brushed outward over the ears. A blond beard flares from the chin, while the growth immediately beneath the lower lip and the moustache are straw-colored. A turned-down collar and pure white tie, confined by a ring, appear above a black velvet waistcoat, on which hangs a double watch chain, supporting a locket in the centre. The costume is completed by a slaty-gray lounge-jacket, quilted and embroidered and embellished with black velvet lapels.

Signed, W. B. M.

No. 39

JAN VAN HUIJSUM

HOLLAND (1682-1749)

STILL-LIFE

Height, 25½ inches; width, 18½ inches

THE centre of a yellowish-green table-top is occupied by a dark green, glass flask, from which the casing of twisted corn-leaves has become detached, hanging in loose rings. It contains a bunch of crimson and white carnations. At one of the latter, on the left, a butterfly is sipping, while another is poised in the air at the right of the flowers and still a third has alighted on a frayed end of the casing. On the table in front of the flask appear a lizard and a grasshopper.

No. 40

UNKNOWN

SPANISH CAVALIER

Height, 24 inches; width, 20 inches

THE bust is almost in profile toward the right. It is clad in dark armor, studded with amber-colored rivets and crossed by a creamy, olive-gray sash, which shows a strip of blue low down on the chest. The face, turned toward the right shoulder with eyes gazing still farther to the left, is that of a young man with soft brown-blond hair, arranged in wisps over the forehead and falling to the neck in curls. Around the neck is a high muslin collar, with a broad turn-over of delicate lace.

No. 41

GEORGE ROMNEY

BRITISH (1734-1802)

PORTRAIT OF SIR MEUK SMITHSON

A RELATIVE OF THE FOUNDER OF THE SMITHSONIAN INSTITUTE, WASHINGTON

Height, 24 inches; width, 20 inches

THE face is that of a young man with warm brown complexion and chestnut hair, the latter brushed back from the forehead and brought forward in a curly mass over the ears. His large, liquid brown eyes gaze at the spectator, although the head, like the bust, is inclined a quarter to the left. The lips are full and noticeably crimson. The lower part of the neck is encased in a white stock, with a border of rich lace that falls over a dark olive-green mantle. The background is of a still darker tone of the same hue.

Purchased from Arthur Tooth & Sons, 1897, *who obtained the picture from the Smithson family.*

No. 42

UNKNOWN

S. FRANCIS D'ASSISI

Height, 25¼ inches; width, 19¼ inches

A NIMBUS hovering above his head, a monk in brown habit is represented in profile as far as the waist. With clasped hands and parted lips he gazes fixedly up toward the left at a crucifix, which is surrounded with a luminous aura. The face is sensitively moulded, and distinguished by a brown moustache and beard, the latter growing up the edge of the cheek to the ear. On a rock beside his hands lie a skull and open book. A spire surmounted by a cross appears in the distance at the right.

No. 43

SIR JOSHUA REYNOLDS, P. R. A.

BRITISH (1723-1792)

PORTRAIT OF DOCTOR SAMUEL JOHNSON

Height, 28 inches; width, 21½ inches

A Replica

THE head and bust are represented three-quarters to the front, in the direction of the right. A soft white wig, puffed at the sides, surmounts the ruddy, fleshy face, which has a pendulous nose and a double chin, overhanging the white cravat. The coat is olive-green, open over a vest of the same color that is buttoned up to the neck. The right arm hangs vertical as far as the elbow and thence is held at right angles across the body. From the cuff of the coat a bit of white sleeve protrudes, finished in a soft band around the wrist of the clenched hand. Upon the dark background are indications of a red chairback.

Purchased from T. J. Blakeslee, New York, 1899.

No. 44

GEORGE ROMNEY

BRITISH (1734-1802)

MASTER NAYLOR

Height, 27 inches; width, 23 inches

THE half-length figure is represented three-quarters full, facing to the right, with the eyes, however, fixed on the spectator. The set lips give an expression of seriousness to the boy's face, which has a fresh complexion of carmine and cream. His golden chestnut hair, parted over the right temple and brushed low down in a curve above the eyes, is surmounted by the round brim of a black felt hat, which is seen against a mass of yellowish-brown foliage. The neck is surrounded by a broad flat collar, edged with a flounce, which lies over a scarlet coat. The latter is fastened with three buttons as far as the waist, where the commencement of the cut-away appears.

Col. Honeywood Collection, London.

Purchased from Arthur Tooth & Sons, 1897.

No. 45

FRANCIS PHILIP STEPHANOFF

RUSSIAN-BRITISH (1788-1860)

THE POOR RELATIONS

Height, 27 inches; width, 25½ inches

Panel

As a manservant in a dull red livery stoops over a table to remove the breakfast tray, he whispers into his master's ear, drawing the latter's attention to three vistors, who are grouped at the left of the composition. A young woman in mourning garb, which includes a poke bonnet, stands holding a letter, while beside her stands a girl, also dressed in black, who carries her hat suspended in front of her. At her back is a small boy, peeping apprehensively over the rim of his hat. The gentleman, seated at the right of the table, is attired in a crimson velvet cap, rosy-cream lounge coat and purple breeches, over which lies a deep blue handkerchief. A middle-aged lady is seated at the right of him, beside the fireplace, nursing a white toy poodle.

Purchased from T. J. Blakeslee, New York, 1897.

No. 46

MICHIEL JANSZ VAN MIEREWELD

HOLLAND (1567-1641)

PORTRAIT OF A HOLLANDER

Height, 29 inches; width, 23¼ inches

Oval Panel

THE figure, inclined a quarter to the right, is that of a bald-headed man with a patch of short, dark brown hair over the ear. His eyebrows slope abruptly to the nose, which is long with a protuberant ridge. The moustache is brown and a small beard forms a tuft at the point of the chin and extends a little way up the edge of the jaw. The latter is surrounded by a white ruff, worn over a tight black silk tunic with quasi-epaulets on the shoulders. An inscription at the left of the oval reads: "*ÆT* 39, *A.D.* 1618."

Purchased from S. P. Avery, Jr., New York, 1891.

No. 47

JOHN OPIE, R. A.

BRITISH (1761-1807)

PORTRAIT OF A YOUNG LADY

Height, 28¾ inches; width, 25 inches

THE figure of a young girl, seen to a little below the waist and slightly inclined to the left, is posed in front of a dark olive-tawny tree. At her left extends a vista of blue landscape and bluish-greeny sky, with layers of faint rose and cream over the horizon. The arms are held down beside the skirt of her luminously white gown, the bodice of which is peaked at the waist and trimmed with olive-gray muslin around the circular opening of the neck. A flexible straw hat encircles her dark brown hair which waves over the forehead and hangs in curls at the sides. A narrow blue ribbon is tied in a bow around her neck.

Purchased from T. J. Blakeslee, New York, 1896.

No. 48

UNKNOWN

DUTCH PURITAN

Height, 30 inches; width, 25 inches

A BLACK steeple-hat surmounts the long narrow face which is framed with lank, white hair. The flesh-coloring is soft and pink, the features presenting a long, beak-like nose and a mouth that has an expression of self-satisfaction and a protruding under-lip. The lower part of the face is closely surrounded by a white ruff; the figure, seen as far as the waist, with the arms hanging at the sides, being clad in a tight fitting black tunic. At the lower left of the canvas is the inscription: *ÆTAT.* 83, *?AGAG.* 1649.

No. 49

SIR JOSHUA REYNOLDS, P. R. A.

BRITISH (1723-1792)

PENELOPE BOOTHBY

Height, 30 inches; width, 25 inches

A Replica

THE figure of a young girl is represented as far as the waist, in profile, directed toward the right. Her head is crowned with a gray-white mob cap, from under the ruffle of which the auburn hair spreads across the forehead in a bang and nestles in curls at the neck. The flesh tones are creamy carmine and pale greeny-cream; the lips being a deep red, the eyes brown and pensive in expression. The gown is colored thinly with cream over a warm underpainting, while a cream of more body distinguishes the band around the circular opening of the neck. The figure appears against an olive-green sky, growing to blue at the right, where some trees are sketchily indicated.

Collection of S. T. Smith, London, a grandson of the author of Smith's famous catalogue Raisonné.

Purchased from T. J. Blakeslee, New York, 1898.

No. 50

SIR JOSHUA REYNOLDS, P. R. A.

BRITISH (1723-1792)

PORTRAIT OF DR. ARMSTRONG

Height, 30 inches; width, 25 inches

A WHITE wig, softly frizzed and extravagantly puffed over the ears, encircles the face, which, like the bust, appears three-quarters in view toward the right. The eyes are gray, and the nose long and prominently pendulous, casting a shadow on the upperlip, while the underlip is fleshy and protruding over the double chin. A white neckcloth appears above the low square-cut collar of the black coat, which is shown nearly to the waist. It is embellished, as is the black vest, with gilt buttons. A paper at the back of the canvas reads as follows: "Extracts from Sir Joshua's private memorandum book, copied by Beachey and by Haydon from him. These memoranda have already been published, some in 'Northcote's Life,' and others by Sir C. L. Eastlake in his 'Material for Oil Painting,' Ed. of 'Haydon's Life.'" This one reads: "1767, Doctor Armstrong (this portrait)—Painted first, poi verniciato, poi cera sola, —e vernice." (Then varnished, then wax only and varnish.)

Purchased from T. J. Blakeslee, New York, 1899, who obtained the portrait from S. T. Smith, Duke Street, London.

Engraved by S. W. Reynolds and published by Henry Graves & Co. in their work "Reynolds' Portraits."

No. 51

SIR JOSHUA REYNOLDS, P. R. A.

BRITISH (1723-1792)

AGE OF INNOCENCE

Height, 30 inches; width, 25 inches

A Replica

A LITTLE child is seated on the ground, her bare toes peeping out from under the creamy skirt of her frock. Her body is turned three-quarters to the front, while the face is in profile to the right. The latter shows against the blue sky, while behind the soft, wispy, golden-brown hair, which is bound with an old-rose band, appears a mass of foliage, intersected by two crossed birch-trunks. The horizon is suffused with rose, against which drowse some brown trees. The child's left hand is laid with daintily outspread fingers over the right on her breast. The lovely, pensive face has brown eyes and parted lips, the latter distinguished, like the nostrils, by delicate carmine.

Purchased from T. J. Blakeslee, New York, 1895.

No. 52

ATTRIBUTED TO SIR JOSHUA REYNOLDS, P. R. A.

BRITISH (1723-1792)

PORTRAIT OF THE ARTIST

Height, 30 inches; width, 25 inches

BRUSHED in on the back of the canvas is a statement which includes the words, "Joshua Reynolds, Eques," and further refers to his Oxford degree of D. C. L. For the figure, shown as far as the elbow in profile, is attired in the gown of a Doctor of Civil Law, a scarlet robe with full, rosy-pink sleeves. The right arm is held across the bottom of the canvas, the hand, which projects from a fawn-colored, lace-edged cuff, grasping a folded paper. On the latter appears in script, "Disegno del divino Michelagnolo." The face is turned three-quarters to the front, the eyes glancing sharply to the left. A black silk cap with curving brim surmounts the light brown wig, which is curled over the ear in rolls.

Purchased from T. J. Blakeslee, New York, 1895.

No. 53

SIR WATSON GORDON, P. R. S. A.

BRITISH

PORTRAIT OF A YOUNG LADY

Height, 30 inches; width, 25 inches

The round brim of a black hat, trimmed with purplish-red ribbon, frames the golden-amber hair, which is dressed in curls around the forehead. A narrow wine-red ribbon is tied in a bow around the neck. A cloak of the same hue, with broad collar and lapels, falls open from the shoulders, exposing an Empire gown, striped with a lighter tone of wine-color and grayish-white. The low-cut bosom shows the edge of the chemise. The two hands are held down over the skirt, the left one drawing a tan glove onto the other. The figure, full front to the spectator, with the head turned a quarter to the left, is projected against a profusion of yellowish-brown and reddish leafage.

Purchased from T. J. Blakeslee, New York, 1895.

No. 54

JOHN OPIE, R. A.

BRITISH (1761-1807)

GIRLHOOD

Height, 30 inches; width, 24¾ inches

THE figure of a young girl is shown to a little below the waist; the body fronting the spectator, the head inclined toward the left, while the eyes glance in the opposite direction. The soft golden hair, spread in curls over the eyes, appears from under a straw poke-bonnet, the narrow string of which the girl holds with her left hand. Her right arm is carried down and across the skirt of the simple white frock, which has short puffed sleeves, and a body in Empire fashion cut low over the breasts. The girl seems to be seated on a bank, behind which is a profusion of tawny olive foliage, interrupted by a glimpse of murky blue sky with some rosy-cream over the horizon.

Purchased from T. J. Blakeslee, New York, 1895.

No. 55

UNKNOWN

PORTRAIT OF A GENTLEMAN

Height, 30 inches; width, 25 inches

On the olive background there is the indication of an oval ring, within which the head and bust are disposed three-quarters full, to the right. The gray wig is dressed smoothly over the crown, and in two curls over the ears. The nose is a trifle pendulous, the lips firmly set and the eyes, which follow the spectator, are olive-green. A white stock and the collar of a rosy vest, trimmed with gold, show beneath the velvet collar of the brown coat.

No. 56

THOMAS GAINSBOROUGH, R. A.

BRITISH (1727-1788)

WILLIAM PITT
FIRST EARL OF CHATHAM

Height, 29¾ inches; width, 25 inches

THE head and bust of a man almost in profile, facing to the left, are displayed against a dull red oval which merges into the dark olive of the rectangular background. A gray wig, with two rolls over the ears and around the back, shows beneath it what is apparently natural hair. The nose notably projects to a point; the lower lip is slightly drawn in and a cleft appears in the centre of the chin. The coat with its broad collar and lapels is of cool dark green material, showing the flaps of the vest, striped with two tones of sea-green. The white stock is tied in a bow.

Collection of Sir John Pender, London.

Purchased from Arthur Tooth & Sons, 1897.

No. 57

SIR PETER LELY

GERMAN-HOLLAND (1618-1680)

PORTRAIT OF NELL GWYNNE

Height, 30 *inches; width,* 25 *inches*

THE bust, full front, and the head, turned a little to the left, are enclosed in an oval which at the bottom is decorated with scroll-work, leaves and fruit, executed in grisaille. The lady's dark brown hair is parted on the crown of the head and frizzed into large puffs at the sides. The edge of a white chemisette shows upon the left shoulder and bosom, while a triangular bit of it, plaited in folds, appears in the V-shaped opening of the gown. The latter is of golden-brown material, draped from the shoulders and fastened in the centre with a dark jewel.

Purchased from T. J. Blakeslee, New York, 1894.

No. 58

SIR PETER LELY

GERMAN-HOLLAND (1618-1680)

PORTRAIT OF A MAN

Height, 30 inches; width, 25 inches

THE figure of a man, represented nearly to the waist, is posed three-quarters full, in the direction of the right. Straight hair of a very dark brown hue falls to the shoulders, where it is dressed in a bunch. The eyebrows slope steeply down toward the nose; the latter has a wide nostril, and the lips are resolutely set above a double chin. Small tufts of hair appear at the corners of the upper lip and under the lower. Around the throat is a broad bluish-gray linen collar, which curves flatly over the black velvet doublet. The latter is interrupted by three slashes of inverted V-shape, showing white. At the upper left of the canvas appears this inscription: "*ÆT SUÆ* 34, *AÑO DÑO,* 1659."

Purchased from T. J. Blakeslee, New York, 1894.

No. 59

SCHOOL OF LAWRENCE

PORTRAIT OF MRS. FITZGERALD

Height, 29¾ inches; width, 25 inches

THE figure of the lady is seated with a slight inclination toward the right. The forearms, the hands of which disappear behind the frame, rest on the lap of a simple white gown. The body of the latter is fitted with tight sleeves to the elbow and draped across the bosom, so as to leave a V-shaped opening. Three strands of golden-yellow beads encircle the long, slender neck, on which the head is tilted a trifle to the right. The very dark hair hangs free at the back of the neck, curls over the forehead, and is bound, turban-fashion, on the crown with pale yellow bands.

Purchased from T. J. Blakeslee, New York, 1899.

No. 60

SIR THOMAS LAWRENCE, P. R. A.

BRITISH (1769-1830)

PORTRAIT OF LADY HARFORD

Height, 29¾ inches; width, 24¾ inches

WHILE the bust of the lady is full to the front, the face is three-quarters in view, inclined to the right. The action of the head brings into prominence the straight contour of her long neck that grows finely out of the beautiful slope of the shoulders. These are exposed by the circular opening of a pearly satin Empire gown, which has short puffed sleeves, and is confined at the waist with a rosy silvery sash. Below this appears a gold watch attached to a slender chain, which encircles the neck and is looped up on the breast by a carbuncle brooch. The left arm crosses the lower part of the canvas, the fingers being entwined with those of the right hand. The jewelry includes a bracelet, decorated with three rows of pearls, a silver ring, and two others, set respectively with a pearl and a brilliant.

Exhibited at the British Institute, 1883.

Collection of Hart Davis, London.

Purchased from T. J. Blakeslee, New York, 1895.

No. 61

FRANCIS COTES, R. A.

BRITISH (1726-1776)

BUST PORTRAIT OF A GENTLEMAN

SAID TO BE RICHARD BRINSLEY SHERIDAN

Height, 29¾ inches; width, 25 inches

THE portrait presents a young man in ruby velvet coat with high roll-over collar. A vest of the same hue and material appears beneath, the two top buttons being unfastened, displaying the creamy-white fall of the stock. The bust is full to the front, while the face, of warm complexion, is inclined slightly to the left. It is surmounted by a gray wig, combed back from the forehead and rolled over the ears.

Purchased from T. J. Blakeslee, New York, 1895.

No. 62

SAMUEL LANE

BRITISH (1780-1859)

SIR ROBERT PRICE, BART. OF FOXLEY, HEREFORDSHIRE

(1786-1857)

Height, 30 inches; width, 25 inches

THE head and bust of a gentleman of middle age are represented three-quarters full in the direction of the right. His brown hair is short and wavy around the face, which is distinguished by gray eyes, a strong straight nose and a somewhat prominent underlip. The chin shows between the points of a stand-up collar, over the bow of a white stock. The lapels of a brown coat are visible below a black redingote, the collar of which is covered with brown fur, while frogs and buttons decorate the breast.

An inscription on the back details that the subject was of Ap-Rhys stock; a famous lawyer in the reign of William III, and Anne and M. P. for Herefordshire. That he defended Lord Mohun, the noted duelist, and was himself arrested in Rome for carrying an English Bible. He was pardoned by Innocent XI, to whom he presented the Bible, which is said to be now in the Vatican Library.

Collection of James Price, London.

Purchased from S. P. Avery, Jr., New York, 1899.

No. 63

RICHARD COSWAY, R. A.

BRITISH (1742-1821)

A PICTURE OF HEALTH

Height, 30 inches; width, 25 inches

A YOUNG woman faces the spectator, her yellow-brown hair, wavy and tangled, being blown toward the left against a greeny, pale blue sky. Her body, seen to the waist, is enveloped in a white cloak with broad ruffles around the neck, where it is caught into place by the right hand. A black velvet band encircles the wrist, the arm being bare to the elbow. A vista of meadow, with cows and trees, shows on the right under a horizon dyed with rosy-cream.

From the Hamilton W. Day Collection, London.

Purchased from Arthur Tooth & Sons, 1897.

No. 64

JOHN SINGLETON COPLEY, R. A.

AMERICAN-BRITISH (1737-1815)

PORTRAIT OF NELSON

Height, 30 inches; width, 25 inches

THE rosy face of a young man is three-quarters shown, inclined to the left, though the gray-blue eyes front the spectator. The soft brownish blond hair lies in a row of little wisps over the forehead and curls at the back of the neck. The body, seen nearly to the waist, is attired in a black coat which has a high roll-over collar and is embellished with gilt buttons, bearing a demi-lion rampant. The figure is placed against a bank on which the right arm rests, a view of the sea and a ship appearing in the left distance.

Purchased from T. J. Blakeslee, New York, 1895.

No. 65

JOHN HOPPNER, R. A.

BRITISH (1758-1810)

PORTRAIT OF LADY STANHOPE

Height, 30 inches; width, 25 inches

UNDER a black Gainsborough hat the face is almost full to the spectator, framed at the sides with fluffy brown hair. The eyes are olive-slate in hue; the nose is delicate, but determined, and the lips are fleshy. A white fichu is crossed over the bosom and fastened in a large bow at the back of a pale sapphire silk dress, the sleeves of which are finished just below the elbow with ruffles. The figure, represented nearly to the knees, is seated against a crimson curtain, at the right of which appears a glimpse of landscape.

Purchased from T. J. Blakeslee, New York, 1894.

No. 66

ATTRIBUTED TO SIR WILLIAM BEECHEY, R. A.

BRITISH (1753-1839)

LADY IN WHITE

Height, 30 inches; width, 25 inches

A LADY is seated in profile, facing to the left against a background of olive-tawny foliage. Her left arm from the elbow downwards rests upon her lap; while the other, propped upon her knee, which is slightly raised, supports her head. The dark hair, brushed down smooth from the crown and arranged in ringlets over the ears and neck, shows beneath a Gainsborough hat of cerulean blue, embellished with whitish-blue ostrich plumes. A gray-blue muslin fichu, crossed upon her bosom and fastened with a rosette of the same material, lies over a white muslin gown, gray in the shadows. Her blue sash is tied in a bow behind.

Purchased from T. J. Blakeslee, New York, 1895.

No. 67

ATTRIBUTED TO MURILLO

SPANISH (1618-1682)

MOTHER AND CHILDREN

Height, 44 inches; width, 35¼ inches

WHILE she sits facing us, with a baby on her lap, a ruddy hued young woman turns her head in profile to the right to greet a little brown-haired boy. The latter has his right hand around the back of his mother's neck, resting on her shoulder, and his left hand laid upon her chin, as he lifts up his face to be kissed. Meanwhile, the baby, lying on its back, raises its hands as if to attract the mother's notice. Its brown and rosy body is nude except for the corner of a white drapery that lies over the woman's rich dull red skirt. Her left hand shows under the baby's body, while her right lies upon a dark blue mantle that covers her right shoulder and breast. The little boy is clad in a loosely fitting brown tunic.

Purchased from T. J. Blakeslee, New York, 1891.

No. 68

JACOB GERRITSZ CUYP

HOLLAND (1594-1651 or 1652)

CHILD AND GOAT

Height, 48½ inches; width, 35¼ inches

A LITTLE girl stands facing us, as she holds the black bridle of a tawny-colored goat, whose head and stern project from behind her figure, the creature's head being toward the left. Her round face is encircled with golden blond ringlets, which escape from a white cap that is almost hidden beneath a black one, trimmed with gold galloon. The dress, reaching to the ground, is a rich reddish-brown, the broad collar and cuffs being of fine lawn, edged with dainty lace. From her right shoulder four gold chains descend over the breast and disappear under the left arm. In her left hand she carries a cane diagonally across her skirt. A large tree-trunk shows behind the goat's head.

Purchased from T. J. Blakeslee, New York, 1901.

No. 69

GIOVANNI FRANCESCO BARBIERI (IL GUERCINO)

ITALIAN (1591-1666)

RINALDO AND ARMIDA

Height, 44 inches; length, 60 inches

THE beautiful sorceress of Tasso's "Jerusalem Delivered" is represented in the act of threatening to pierce her bosom with an arrow. Her figure is shown, full face, almost to the knees, clad in a golden amber robe, with an ashy-olive sash knotted around the waist. The bodice, finished with little buttons and loops, is unfastened, displaying the right breast. This has arrested the gaze of the Crusader, Rinaldo, as he stands at the lady's right, grasping her outstretched arm with both his hands. He is accoutred in a helmet, with white and olive plumes, and a brown scale cuirass, edged with metal, a crimson mantle being draped over his right shoulder. Armida's uplifted eyes are dewed with tears and her lips parted in anguish, while her left arm is held extended over a breast-plate, helmet and quiver of arrows which lie on the ground.

Purchased from T. J. Blakeslee, New York, 1894.

FIRST AFTERNOON'S SALE

TUESDAY, APRIL 18, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

BLUE AND WHITE PORCELAINS

75—Two Miniature Bottles

Long Elizas and floral sprays in cobalt blue.

76—Small Pear-shaped Vase

Long Elizas and flowering vase in opaque underglaze blue.

77—Small Vase

With cylindrical body; panel decoration of figures in garden and flowering plants in two shades of underglaze blue. K'ang-hsi period (1662-1722).

78—Small Pear-shaped Vase

Lotus, chrysanthemum and peonies in two shades of underglaze blue. Ch'ien-lung period (1736-1795).

79—Small Ovoid Jar with Handle

Panel decoration in shape of lotus petals, filled with Long Elizas and flowering plants in underglaze blue. Ch'ien-lung period (1736-1795).

80—Small Pear-shaped Vase

Flowering shrubs and the Hundred Antiques in two shades of underglaze blue. Ch'ien-lung period (1736-1795).

81—Small Incense Burner

Corrugated globular-shape; flowers, symbols and diaper patterns in two shades of blue. Ch'ien-lung period (1736-1795).

82—Miniature Galipot

Hawthorn blossoms in brilliant cobalt blue. K'ang-hsi period (1662-1722).

83—Small Bottle-shaped Vase

Bands of sceptre-head scrolls and palmettes in brilliant underglaze blue; floral scrolls in reserve. K'ang-hsi period (1662-1722).

Height, 5 inches.

84—Small Oviform Jar

On tall foot. Panel decoration of Long Elizas and flowering plants in opaque blue. K'ang-hsi period (1662-1722).

Height, 4¾ inches.

85—Small Jar

Decoration of figures in garden and flowers in underglaze blue. Mounted in metal of Dutch workmanship.

Height, 5 inches.

86—Small Cylindrical Bottle

Symbols and border designs in two shades of brilliant blue. K'ang-hsi period (1662-1722). Mounted in metal of Dutch workmanship.

Height, 4 inches.

87—Small Pear-shaped Vase

Raised panels containing Long Elizas and flowering shrubs in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 4½ inches.

88—Pair Small Vases

Panel decoration, in shape of petals, containing Long Elizas and flowering shrubs in opaque cobalt blue. K'ang-hsi period (1662-1722).

Height, 4¾ inches.

89—Bottle-shaped Vase

So-called soft paste. The Hundred Antiques in two shades of brilliant blue on a creamy white crackle ground. Yung-chêng period (1723-1735).

Height, 4¾ inches.

90—Small Oviform Jar

Mounted as a ewer. Flowering shrubs and birds in two shades of opaque blue. K'ang-hsi period (1662-1722).

Height, 8 inches.

91—Oviform Tea Jar

Ladies engaged in a game of Go, painted in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 4 inches.

92—Oviform Jar with Cover

Long Elizas, palm and shrubs in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 5½ inches.

93—Slender Oviform Jar

Raised panels of lotus-petal shape, containing Long Elizas and flowering shrub in opaque underglaze blue.

Height, 5 inches.

94—Small Oviform Jar

Sprays of peonies in underglaze blue of a pale shade. K'ang-hsi period (1662-1722).

Height, 4 inches.

95—Small Plate

Deep form. Weeping willow, tree peonies and border designs in cobalt blue.

Diameter, 6¼ inches.

96—Pair Bowls

Flowering sprays and lozenge pattern in underglaze blue on a fine white ground.

Diameter, 5¾ inches.

97—Octagonal Bowl

With swinging handle of Dutch workmanship. Decoration of garden scenes with figures of ladies and diaper borders in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 3 inches.

98—Large Rice Grain Bowl

Pierced band of lace pattern filled in with translucent enamel. Borders of sceptre heads and gadroons in brilliant blue. Ch'ien-lung period (1736-1795).

Diameter, 7 inches.

99—Small Oviform Jar with Cover

Long Elizas, palm and flowering shrubs in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

100—Pair Small Oviform Jars

Magnolia tree and border designs in two shades of underglaze blue. K'ang-hsi period (1662-1722).

Height, 4¼ inches.

101—Small Gourd-shape Bottle

Floral scrolls and sprays in underglaze blue of brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 5½ inches.

102—Tall Hexagonal Vase

With trumpet neck. Gourd vine in bearing and floral sprays in opaque underglaze blue. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

103—Small Trumpet-shape Vase

Long Elizas, children and palmettes in brilliant blue. Yung-chêng period (1723-1735).

Height, 5 inches.

104—Small Beaker

Floral designs in opaque cobalt blue. K'ang-hsi period (1662-1722).

Height, 4¾ inches.

105—Small Oviform Bottle

Chinese historical subject in brilliant underglaze blue. K'ang-hsi period (1662-1722). Mounted in metal of Dutch workmanship.

Height, 6¼ inches.

106—Small Jar

Inverted pear-shape. Magnolia in bloom, tree peonies and birds in two shades of underglaze blue. K'ang-hsi period (1662-1722).

Height, 5½ inches.

107—Small Gourd-shape Bottle

Hundred Antiques and other symbols in brilliant opaque blue. Metal mounts of Dutch workmanship. K'ang-hsi period (1662-1722).

Height, 5 inches.

108—Small Oviform Jar

Pheasant, rock and flowering shrub in cobalt blue of opaque quality. K'ang-hsi period (1662-1722).

Height, 5½ inches.

109—Small Rice Grain Vase

Oviform bottle-shape, with spreading mouth. Pierced bands of rice-grain patterns filled in with translucent enamel. Borders of sceptre heads and floral scrolls in pale blue. Ch'ien-lung period (1736-1795).

Height, 4½ inches.

110—Small Oviform Jar with Cover

Spiral bands of floral designs in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

111—Small Oviform Jar with Cover

Panels of flowering shrubs in opaque cobalt blue. K'ang-hsi period.

Height, 6½ inches.

112—Rose Water Sprinkler

Sceptre-head panels and other designs in Persian style in brilliant cobalt blue and in reserve. K'ang-hsi period (1662-1722).

Height, 7 inches.

113—Rose Water Sprinkler

Metallic brown glaze. Three chrysanthemum flowers outlined on a ground of brilliant blue. K'ang-hsi period (1662-1722).

Height, 7 inches.

114—Small Oviform Jar

Mounted in silver. Decoration of flowering shrubs and gadroons in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 7 inches.

115—Rose Water Sprinkler

Bands of sceptre heads and lotus scrolls in brilliant blue and reserve. K'ang-hsi period (1662-1722).

Height, 6½ inches.

116—Pair Rose Water Sprinklers

Bands of sceptre heads and lotus scrolls in brilliant blue and reserve. K'ang-hsi period (1662-1722).

Height, 7½ inches

117—Rose Water Sprinkler

Panels of flowering shrubs and other designs in underglaze blue. K'ang-hsi period (1662-1722).

Height, 7 inches.

118—Pair Rose Water Sprinklers

Panels of sceptre heads in brilliant blue and lotus scrolls in reserve. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

119—Oviform Tea Jar

Garden scene with Long Elizas, rock and palms in brilliant opaque blue. K'ang-hsi period (1662-1722).

Height, 5 inches.

120—Oviform Jar

Sceptre-head panels. Scrolls and border designs in Persian style painted in two shades of underglaze blue. K'ang-hsi period (1662-1722).

Height, 5¼ inches.

121—Pair Oviform Jars

On tall foot and raised upright panels. Decoration of flowering shrubs in brilliant opaque blue, and symbols around the foot. K'ang-hsi period (1662-1722).

Height, 6¼ inches.

122—Pair Oviform Jars

Trees, rocks and grasses in underglaze blue of brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

123—Cylindrical Jar

With bulging body and wide mouth. Prunus in bloom and tree peonies in two shades of brilliant opaque blue. K'ang-hsi period (1662-1722).

Height, 5½ inches.

124—Rose Water Sprinkler

Bands of palmettes and sceptre heads in blue, and floral scrolls in reserve. K'ang-hsi period (1662-1722).

Height, 8 *inches.*

125—Galipot

Upright panels, filled with flowering shrubs in underglaze blue of brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 6¾ *inches.*

126—Pair Cylindrical Bottles

Trumpet-shaped necks, which are capped with silver gilt. Flower baskets, sprays and scroll designs in underglaze blue of brilliant opaque quality. Round the neck is a wide band of metallic brown. K'ang-hsi period (1662-1722).

Height, 8¼ *inches.*

127—Tall Oviform Jar

With hat-shaped cover. Rocky cliffs and river view in underglaze blue. K'ang-hsi period (1662-1722).

Height, 9¼ *inches.*

128—Tall Oviform Jar

With hat-shaped cover. Prunus in blossom, tree peonies and pheasant on rock in brilliant opaque blue. K'ang-hsi period (1662-1722).

Height, 9 *inches.*

129—Small Oviform Jar

Landscape and river views, in underglaze blue and outlined over the glaze in gilding. Ch'ien-lung period (1736-1795).

Height, 8 *inches.*

130—Oviform Jar

Prunus in blossom, tree peonies, pheasant and other designs in two shades of underglaze blue. K'ang-hsi period (1662-1722).

Height, 7 *inches.*

131—Tall Jar

Lotus design, with two gilt dragon handles on neck; flowering shrubs in underglaze blue. K'ang-hsi period (1662-1722).

Height, 7¾ *inches.*

132—Pair Oviform Jar

Sprays of flowers and twigs of fruits in two shades of underglaze blue. K'ang-hsi period (1662-1722).

Height, 6¾ *inches.*

133—Small Club-shaped Vase

Garden scene with figures of a Chinese lady and a Dignitary painted in underglaze blue of brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 8 *inches.*

134—Pair Small Beakers

Mountainous landscape and river view in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 7½ *inches.*

135—Small Beaker

River view, landscape and mountains in cobalt blue. K'ang-hsi period (1662-1722).

Height, 7½ *inches.*

136—Powder Blue Bottle

Mounted in metal of Louis XVI style. Reserve panels of pomegranate shape, containing flowers, landscape and symbols in underglaze blue of fine quality. K'ang-hsi period (1662-1722).

Height, 10¼ *inches.*

137—Oviform Jar with Cover

Palmettes, sceptre heads and scrolls in old Persian style, pencilled in fine blue on a brilliant white ground. K'ang-hsi period (1662-1722).

Height, 8½ *inches.*

138—Bottle-shaped Vase

With metal collar. Globular corrugated body, with decoration of floral sprays and band of sceptre heads in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

139—Pair of Oviform Jars

Grapevine in bearing in two shades of opaque blue. K'ang-hsi period (1662-1722).

Height, 8½ inches.

140—Quadrilateral Vase

With two gilt dragon handles on neck. Flowers of the four seasons in two shades of brilliant underglaze blue. Raised borders of lotus petals. K'ang-hsi period (1662-1772).

Height, 9½ inches.

141—Quadrilateral Vase

With trumpet-shaped neck. Flowering shrubs and border designs in underglaze blue of brilliant quality. K'ang-hsi period (1662-1722).

Height, 9¾ inches.

142—Bottle-shaped Vase

With silver neck and stopper. The Hundred Antiques and the Eight Precious Things, and flower basket in underglaze blue of brilliant quality. Borders and bands of diaper and sceptre heads. K'ang-hsi period (1662-1722).

Height, 11¾ inches.

143—Ewer

Decorated in brilliant underglaze blue in Persian style and mounted in metal. K'ang-hsi period (1662-1722).

Height, 9¼ inches.

144—Oviform Jar

Landscape and river scenery in brilliant cobalt blue. K'ang-hsi period (1662-1722).

Height, 9¼ inches.

145—Gourd-shape Bottle

Scale patterns in two shades of opaque blue. K'ang-hsi period (1662-1722).

Height, 7 inches.

146—Pair Oviform Jars

Grapevine in bearing in two shades of opaque underglaze blue. K'ang-hsi period (1662-1722).

Height, 8½ inches.

147—Pair Beaker-shaped Vases

To match the preceding.

Height, 9¼ inches.

148—Pair Oviform Jars

Floral sprays and bands of sceptre heads and gadroons in two shades of underglaze blue. K'ang-hsi period (1662-1722).

Height, 9 inches.

149—Ewer

Persian-shape and style of decoration which is executed in two shades of underglaze blue. Mounted in silver. Ch'ien-lung period (1736-1795).

Height, 12½ inches.

150—Cylindrical Vase

Landscape and figures of dignitaries crudely executed in cobalt blue. Ming period.

Height, 9½ inches.

151—Cylindrical Vase

Landscape and ceremonial gathering crudely executed in underglaze blue. Ming period.

Height, 11 inches.

152—Globular Jar

Dragons amid cloud forms and fire emblems, pursuing the pearl of omnipotence, and Buddhistic symbols. Painted in brilliant underglaze blue. Ch'ien-lung period (1736-1795).

Height, 7½ inches; diameter, 7 inches.

153—Quadrilateral Vase

Trigram, stork, the symbol of longevity, and cloud forms in dark cobalt blue. Ch'ien-lung period (1736-1795).

Height, 10¼ *inches.*

154—Hawthorn Jar

Gourd shape. Detached blossoms in reserve on an opaque blue ground, which is marked with irregular white lines to represent cracking ice. Ch'ien-lung period (1736-1795).

Height, 9¾ *inches.*

155—Oviform Vase

With wide mouth. Two dragon-head handles in relief on shoulder. In four reserve panels are shou characters in blue, and on the body are hawthorn blossoms and bamboo leaves in reserve on an opaque blue ground, which is marked with white lines to represent cracking ice. Around the neck is a wide panel of palmettes. Ch'ien-lung period (1736-1795).

Height, 12¼ *inches; diameter,* 8½ *inches.*

156—Bottle-shaped Vase

Bold dragon, amid cloud forms, in brilliant mazarine blue. Ch'ien-lung period (1736-1795).

Height, 14¾ *inches.*

157—Hawthorn Temple Jar

With hat-shaped cover. Branches of *mei* blossoms in reserve on an opaque blue ground, marked to represent cracking ice. K'ang-hsi period (1662-1722).

Height, 17 *inches; diameter,* 10 *inches.*

158—Large Oviform Vase

With broad mouth and dragon-head handles. On the body are hawthorn blossoms in white reserve on an opaque blue ground marked with white lines to represent cracking ice. Ch'ien-lung period (1736-1795).

Height, 14¾ *inches; diameter,* 10 *inches.*

159—Large Pilgrim Bottle or Full Moon Vase

Figures of the Immortal Genii and their attendants, decorative borders of butterflies and floral scrolls painted in underglaze blue of brilliant opaque quality. On the neck and shoulder are two handles of sceptre-head design. Ch'ien-lung period (1736-1795).

Height, 19½ *inches; diameter,* 13¾ *inches.*

160—Plate

Floral decoration in old Persian style in underglaze blue. K'ang-shi period (1662-1722). Repaired.

Diameter, 8½ *inches.*

161—Plate

Semi-eggshell. Tree peonies and rocks in brilliant underglaze blue. Border of gadroons in low relief. K'ang-hsi period (1662-1722).

Diameter, 8½ *inches.*

162—Hawthorn Plate

Branches and twigs of *mei* blossom in reserve on an opaque blue ground. K'ang-hsi period (1662-1722).

Diameter, 9 *inches.*

163—Pair Large Plates

Deep form. Tree peonies in brilliant underglaze blue, edged with a metallic brown edge.

Diameter, 10¾ *and* 11 *inches, respectively.*

164—Large Plate

Deep form. Floral designs and border patterns in two shades of underglaze blue in old Persian style.

Diameter, 13½ *inches.*

165—Large Plate

Sonorous thin porcelain. The Hundred Antiques, flowers and the Eight Precious Things painted in opaque underglaze blue on a fine white ground.

Diameter, 14 *inches.*

166—Two Snuff Bottles

a. White glass. Cameo cut. Decoration of fish and waves in blue.

b. White glass. Cameo cut. Decoration of fish, waves and leaf sprays in ruby-red.

167—Two Snuff Bottles

a. Pale translucent agate, slightly marked with brown. Silver collar.

b. Agate. Pale brown, vase-shaped. Etched decoration. Handles on neck.

168—Two Snuff Bottles

a. Milk white agate, with bird and branch carved in relief in the brown matrix.

b. White glass, with lotus and aquatic birds modelled in relief in green.

169—Two Snuff Bottles

Composition in imitation of variegated stone and agate, one with fish and lotus leaf carved in relief.

170—Snuff Bottle

Outer casing pierced and carved in relief with kylins and brocaded balls. Glazed in imitation of cinnabar lacquer.

171—Snuff Bottle

Imperial yellow glass.

172—Rock Crystal Snuff Bottle

Butterflies and shou character carved in low relief.

173—Glass Snuff Bottle

In imitation of amber and with an intricate decoration on the inner surface.

174—Small Snuff Bottle

Rock crystal. Amethyst stopper.

175—Two Porcelain Snuff Bottles

One decorated with miniature figures, the other with kylins in relief in coral-red and gilding.

176—Large Snuff Bottle

Camphor glass, with dragon, kylin and other designs in relief in sapphire blue.

177—Jade Snuff Bottle

Gray and brown texture.

178—Rock Crystal Snuff Bottle

Unusual decoration, copied from an old coin and done in relief.

179—Soft Paste Snuff Bottle

Outer casing pierced and carved in relief, with kylins sporting with brocaded balls.

180—Two Snuff Bottles

One camphor glass, the other porcelain of the Yung-chêng period (1723-1735). Enamelled with a frog-skin glaze.

181—Two Snuff Bottles

One soft paste with landscape decoration, the other gourd shape decorated in cobalt blue.

182—Two Cylindrical Snuff Bottles

Of the Ch'ien-lung period (1736-1795). One decorated with dragon and cloud forms in brilliant enamel colors, the other with miniature figures.

183—Soft Paste Snuff Bottle

Crest and symbols worked in relief.

184—Porcelain Snuff Bottle

Numerous figures of sages and deities modelled in relief and decorated in brilliant enamel colors.

185—Brown Crackle Snuff Bottle

Figures in underglaze blue.

186—Soft Paste Snuff Bottle

Pierced decoration of bats and leafy scrolls.

187—Porcelain Snuff Bottle

Panel decoration of animals. Ch'ien-lung period (1736-1795).

188—Porcelain Snuff Bottle

Garden scene and richly costumed figures painted in enamel colors.

189—Twin Snuff Bottle

A ceremonial gathering modelled in relief and decorated in brilliant enamel colors on a gold background.

190—Large Porcelain Snuff Bottle

Orange-yellow glaze, with relief decoration of fishes and shells, which are enamelled in sapphire-blue and other colors.

191—Cylindrical Snuff Bottle

Coated with an iron-rust glaze. Ch'ien-lung period (1736-1795).

192—Miniature Snuff Bottle

Brilliant mirror-black glaze. Ch'ien-lung period (1736-1795).

193—Quadrangular Snuff Bottle

Mustard-yellow crackle glaze.

194—Snuff Bottle

Iron-rust glaze, archaic designs. Mounted in relief. Ch'ien-lung period (1736-1795).

195—Oviform Snuff Bottle

Mustard-yellow crackle glaze. Ch'ien-lung period (1736-1795).

196—Cylindrical Snuff Bottle

Camellia-leaf green glaze. Ch'ien-lung period (1736-1795).

197—Snuff Bottle

Miniature galipot shape. Iron-rust glaze of fine quality. Ch'ien-lung period (1736-1795).

198—Oviform Snuff Bottle

Camellia-leaf green crackle glaze. Ch'ien-lung period (1736-1795).

199—Gourd-shape Snuff Bottle

Dark brown glaze of brilliant quality. Ch'ien-lung period (1736-1795).

200—Oviform Snuff Bottle

Mustard-yellow crackle glaze. Ch'ien-lung period (1736-1795).

201—Oviform Snuff Bottle

Monochrome glaze of the *sang-de-bœuf* type.

202—Cylindrical Snuff Bottle

Starch-blue crackle glaze. Ch'ien-lung period (1736-1795).

203—Snuff Bottle

Flattened oviform. Camellia-leaf crackle glaze.

204—Cylindrical Snuff Bottle

Mustard-yellow crackle glaze.

205—Miniature Wine Cup

Kaga porcelain; garden scene and figures on the outer surface, and a poem intricately executed on the inner surface.

206—Miniature Fan-shaped Box

Kaga porcelain. Dragon in gilding on a coral-red ground.

207—Wine Cup

Canton enamel; decorated in blue on a cream-white ground.

208—Seal

Carved rock crystal.

209—Rock Crystal Sphere

Clear texture.

Diameter, 1¾ *inches.*

210—Thumb Ring

Old Raku pottery. Mottled green glaze. Seal mark.

211—Four Miniature Wine Cups

Clouded white jade.

212—Cup and Saucer

Peach shape. Old Canton painted enamel.

213—Pair Miniature Wall Vases

Old Chinese *cloissonné* enamel.

214—Miniature Stand

Turquoise-blue glaze. Dragon carved in relief.

215—Carved Amethyst Ornament

Shell and wave design. Teakwood stand.

216—Writer's Water Receptacle

Carved rock crystal toad. Tinted ivory stand.

217—Four Rock Crystal Spoons

Enamelled silver handles.

218—Rock Crystal Vase

Fashioned after an ancient bronze.

Height, 5¾ inches.

219—White Agate Vase

Shape of a tree trunk, with branches and fungus carved in relief in pink matrix.

Height, 5 inches.

220—Rock Crystal Ball

With bronze stand. Mercury.

Diameter, 2 inches.

221—Japanese Rock Crystal Ball

With teakwood stand.

Diameter, 3 *inches.*

222—Japanese Rock Crystal Ball

With bronze stand. Three storks.

Diameter, 3¼ *inches.*

CHINESE SINGLE COLOR PORCELAINS

223—Miniature Pear-shaped Vase

Coated with a mirror-black glaze of brilliant quality. Ch'ien-lung period (1736-1795).

224—Triple Gourd-shaped Vase

Enamelled with a rose-pink glaze. Ch'ien-lung period (1736-1795).

225—Miniature Quadrilateral Vase

Coated with a brilliant white glaze and decorated with the Eight Trigrams worked in relief

226—Small Oviform Vase

Enamelled with a peacock-blue glaze. Ch'ien-lung period (1736-1795).

Height, 4¼ *inches.*

227—Small Bottle-shaped Vase

Coated with a mustard-yellow minutely crackled glaze. Ch'ien-lung period (1736-1795).

Height, 4½ *inches.*

228—Small Bottle-shaped Vase

Coated with a minutely crackled glaze of cucumber-green. Ch'ien-lung period (1736-1795).

Height, 4 *inches.*

229—Small Bottle-shaped Vase

Enamelled with a deep violet glaze of brilliant quality. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

230—Bottle-shaped Vase

Covered with a black glaze which has a metallic lustre, and a slight decoration in gilding. Ch'ien-lung period (1736-1795).

Height, 5 inches.

231—Hexagonal Vase

With dragon handles on neck. Pale turquoise-blue glaze.

Height, 5¼ inches.

232—Oviform Jar

Sung pottery of dense texture. Coated with an ivory-white glaze.

Height, 3¾ inches.

233—Writer's Water Receptacle

Enamelled with a cucumber-green glaze. Ch'ien-lung period (1736-1795). Teakwood stand.

234—Pear-shaped Vase

Enamelled with a robin's-egg soufflé glaze. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

235—Pear-shaped Vase

Brilliant brown and tea-dust soufflé glaze. Ch'ien-lung period (1736-1795).

Height, 5 inches.

236—Quadrilateral Vase

Enamelled with a camellia-leaf green crackle glaze of brilliant iridescent quality.

Height, 5¼ inches.

237—Oviform Vase

Coated with a turquoise-blue glaze of brilliant quality.

Height, 5 inches.

238—Writer's Water Receptacle

Low circular shape, mottled red glaze of *sang-de-bœuf* type. Ch'ien-lung period (1736-1795).

Diameter, 4½ inches.

239—Small Incense Burner

Low circular shape, with rudimentary handles, enamelled with an iron-rust glaze of fine quality. K'ang-hsi period (1662-1722). Has carved teakwood stand and cover.

240—Oviform Vase

Coated with a robin's-egg blue glaze, which is minutely crackled throughout. Ch'ien-lung period (1736-1795).

Height, 5 inches.

241—Bottle-shaped Vase

Mottled brown glaze. Applied over a boldly crackled surface. Ch'ien-lung period (1736-1795).

Height, 4½ inches.

242—Bottle-shaped Vase

Coated with a peacock-blue glaze. Ch'ien-lung period (1736-1795).

Height, 6 inches.

243—Bottle-shaped Vase

With trumpet neck, enamelled with a powder-blue glaze of opaque quality, over which is a slight decoration in gilding. Yung-chêng period (1723-1735).

Height, 5¾ inches.

244—Small Incense Burner

Dense porcelain of the K'ang-hsi period (1662-1722). Starch-blue crackle glaze. Carved teakwood stand and cover.

245—Pear-shaped Vase

Coated with an olive-green and mottled brown glaze. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

246—Gourd-shaped Vase

Dense porcelain of the K'ang-hsi period (1662-1722). Coated with a rice-color glaze, which is boldly crackled throughout.

Height, 6 inches.

247—Bottled-shaped Vase

Turquoise-blue glaze of brilliant opaque quality. Yung-chêng period (1723-1735).

Height, 5½ inches.

248—Oviform Vase

Enamelled with a deep violet-color glaze of brilliant quality. Ch'ien-lung period (1736-1795).

Height, 6½ inches.

249—Oviform Vase

With trumpet-shape neck. Covered with a minutely crackled glaze of camellia-leaf green. Ch'ien-lung period (1736-1795).

Height, 6 inches.

250—Pear-shaped Vase

Enamelled with a tea-dust glaze. Yung-chêng period (1723-1735).

Height, 4¾ inches.

251—Bottle-shaped Vase

Coated with a mottled glaze of turquoise-blue color. Ch'ien-lung period (1736-1795).

Height, 6¼ inches.

252—Pear-shaped Vase

Enamelled with a pink-coral glaze to resemble the coloring of a conch shell. Yung-chêng period (1723-1735).

Height, 5½ inches.

253—Oviform Vase

Coated with a tea-dust glaze. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

254—Beaker-shape Vase

Globular body, with broad mouth. Enamelled with a brilliant red glaze. Ch'ien-lung period (1736-1795).

Height, 4 inches.

255—Octagonal Gourd-shape Vase

Coated with a pellucid celadon glaze, and decorated with floral scrolls and cloud forms, which are modelled in low relief in the paste. Ch'ien-lung period (1736-1795).

Height, 7 inches.

256—Oviform Vase

Coral-red glaze with a slight decoration in yellow.

Height, 6¾ inches.

257—Beaker-shape Vase

Globular body, with broad mouth. Outer surface coated with a *sang-de-poulet* glaze, which has a pear-skin surface. Ch'ien-lung period (1736-1795).

Height, 4 inches.

258—Oviform Vase

Robin's-egg-blue glaze.

Height, 6 inches.

259—Quadrilateral Vase

Enamelled with a *clair-de-lune* glaze of brilliant quality.

Height, 7½ inches.

260—Globular Vase

Coated with a brilliant red glaze, which is streaked with purple. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

261—Fungus-shaped Vase

Pale green glaze, with dragon in relief in coral-red and fungus in purple. Ch'ien-lung period (1736-1795).

Height, 5¾ inches.

262—Tripod Incense Burner

Peacock-blue crackle glaze. Ch'ien-lung period (1736-1795).

Height, 6 inches.

263—Hanging Vase

Oviform, with cap shape cover. Coated with a pale celadon glaze of opaque quality. Yung-chêng period (1723-1735). Has carved wood stand.

Height, 6½ inches.

264—Bottle-shape Vase

With bulbous mouth. White glaze, with decoration of dragon in pale blue. K'ang-hsi period (1662-1722).

Height, 8½ inches.

265—Cylindrical Vase

With dragon-head handles, ivory-white glaze. K'ang-hsi period (1662-1722).

Height, 8½ inches.

266—Oviform Vase

With spreading base and neck. Coated with a flambé glaze of brilliant red and purple. Mounted in gilt bronze. Ch'ien-lung period (1736-1795).

Height, 9 inches.

267—Semi-egg-shell Bowl

Enamelled with an imperial yellow glaze of iridescent quality of Yung-chêng period (1723-1735).

Diameter, 7¼ inches.

268—Pear-shaped Vase

Invested with a rose soufflé glaze. Ch'ien-lung period (1736-1795).

Height, 8 inches.

269—Galipot

Dense pottery of the Ming period. Coated with a thick running glaze of a mottled brown and *clair-de-lune.*

Height, 7 inches.

270—Gourd-shaped Vase

Dense stoneware, coated with a mottled gray and blue glaze of opaque quality.

Height, 7¼ inches.

271—Pear-shaped Vase

Ming pottery. Coated with a mottled blue and *clair-de-lune* glaze.

Height, 10 inches.

272—Cylindrical Vase

Ivory-white porcelain. Coated with a brilliant white glaze and ornamented with an etched band of Greek fret and two dragon heads.

Height, 9¾ inches.

273—Bottle-shaped Vase

Enamelled with a monochrome glaze of the peach bloom type. Around the neck is an engraved band. Ch'ien-lung period (1736-1795).

Height, 11¾ inches.

274—Quadrilateral Hanging Vase

Coated with a pale celadon glaze over a boldly crackled surface. Ch'ien-lung period (1736-1795).

Height, 9¾ inches.

275—Oviform Vase

Invested with a rice-color glaze, which is minutely crackled throughout. K'ang-hsi period (1662-1722).

Height, 11½ inches.

276—Bottle-shaped Vase

Invested with an orange-yellow glaze and decorated with two imperial dragons amid cloud forms, which are etched in the paste and enamelled in green and purple. Ch'ien-lung period (1736-1795).

Height, 12 *inches.*

277—Beaker-shaped Vase

Coated with a turquoise-blue glaze. Yung-chêng period (1723-1735).

Height, 9¾ *inches.*

278—Oviform Vase

Enamelled with a brilliant white crackled glaze. Decoration etched in the paste.

Height, 11½ *inches.*

279—Bottle-shaped Vase

Invested with a monochrome glaze of turquoise-blue of opaque quality. Yung-chêng period (1723-1735).

Height, 13 *inches.*

280—Pear-shaped Vase

Dense porcelain of the Ch'ien-lung period (1736-1795). Coated with a thick running glaze of mottled red and purple.

Height, 11½ *inches.*

281—Pear-shaped Vase

With dragon-head handles on shoulder. Invested with a turquoise-blue glaze applied over a surface marked with fish-roe crackle. Ch'ien-lung period (1736-1795).

Height, 13¾ *inches.*

282—Pear-shaped Vase

Enamelled with a camellia-leaf glaze. Ch'ien-lung period (1736-1795). Neck restored.

Height, 14¾ *inches.*

283—Beaker-shaped Vase

Enamelled with an opaque sapphire-blue glaze, over which is a decoration in gilding. Yung-chêng period (1723-1735).

Height, 14½ *inches.*

284—Oviform Jar

Invested with a monochrome glaze known as iron-rust, of fine quality. K'ang-hsi period (1662-1722).

Height, 13¼ *inches.*

285—Large Oviform Vase

With dragon-head and ring handles. Dense porcelain of the Ch'ien-lung period (1736-1795). Invested with a pale celadon glaze which has been applied over a profusely crackled surface.

Height, 15½ *inches.*

CHINESE DECORATED PORCELAINS

286—Small Oviform Jar

Passion flowers and shou characters in enamel colors and gilding on a pale blue ground. Ch'ien-lung period (1736-1795).

287—Famille-rose Cup and Saucer

Floral sprays and baskets in brilliant enamel colors.

288—Eggshell Saucer

Chinese lady and children watching a cock fight. Finely painted in enamel colors and gilding. Yung-chêng period (1723-1735).

289—Small Pear-shaped Vase

Coated with a tea-dust glaze, over which is a decoration in enamel colors of kylins sporting with a brocade ball. Ch'ien-lung period (1736-1795).

Height, 5¼ *inches.*

290—Small Oviform Jar

Landscape and river view in underglaze blue and coral-red. Yung-chêng period (1723-1735).

Height, 5¼ inches.

291—Teapot and Tray

Octagonal shape. Decoration of lotus flowers and scrolls in enamel colors in black panels of petal shape. With stand.

292—Oviform Jar

Famille-rose; peony sprays and sceptre-head panels in underglaze blue, rose-red and gilding. Yung-chêng period (1723-1735).

Height, 6 inches.

293—Flower Dish

Irregular shape, dragons and floral scrolls upon an imperial yellow ground. Ch'ien-lung period (1736-1795).

294—Quadrilateral Ming Jar

Mythological monsters and scroll designs in the brilliant enamel colors of the *famille-verte.* Chia Ch'ing period (1796-1820).

Height, 4¾ inches.

295—Oviform Five-colored Jar

Phœnixes and peonies in brilliant red, green, yellow, purple and black.

5¾ inches.

296—Ming Oviform Jar

Phœnixes, peonies and leafy scrolls in brilliant enamel colors of the *famille-verte.*

5¾ inches.

297—Rose-back Eggshell Plate

Chinese lady, children, various ornaments and border designs exquisitely painted in enamel colors enriched by gilding. Yung-chêng period (1723-1735). Repaired.

Diameter, 8½ inches.

298—Eggshell Plate

Garden scene, in which ladies are bathing a child, painted in enamel colors of the *famille-rose*. Yung-chêng period (1723-1735). Imperfect.

Diameter, 8½ inches.

299—Octagonal Plate

Chinese garden and domestic scene painted in enamel colors, and border design in underglaze blue. Ch'ien-lung period (1736-1795).

Diameter, 9 inches.

300—Famille-rose Plate

Peony sprays and butterflies painted in brilliant enamel colors and gilding. Yung-chêng period (1723-1735).

Diameter, 9 inches.

301—Ch'ien-lung Plate

Deep rose-color glaze, with reserved panels of a boating scene, landscape and other designs painted in enamel colors.

Diameter, 9 inches.

302—Famille-rose Plate

Garden scene with tree peonies and border designs painted in richly combined enamel colors. Yung-chêng period (1723-1735).

Diameter, 9 inches.

303—Famille-rose Plate

Branches of tree peonies, wild geese and border designs finely painted in brilliant enamel colors and gilding. Yung-chêng period (1723-1735).

Diameter, 9¾ inches.

304—Old Canton (Lowestoft) Plate

Basket of flowers and floral festoons painted in brilliant enamel colors.

Diameter, 9 inches.

305—Old Canton Plate

Floral design in underglaze blue and enamel colors.

Diameter, 9 inches.

306—Famille-rose Plate

Garden scene and rich border design painted in brilliant enamel colors. Repaired.

Diameter, 9½ inches.

307—Ming Plate

Five-clawed dragons, amid cloud forms, pursuing the sacred pearl, painted in Mohammedan blue and brilliant tones of red, yellow and green enamels. Underborder of peony scrolls. Wan-li period (1573-1619).

Diameter, 11 inches.

308—Ming Plate

Opaque green glaze, with decoration of deer, pine tree, dragon and cloud forms in black.

Diameter, 7¾ inches.

309—Quadrilateral Vase

With trumpet neck, garden scenes, figures, dragons and phœnixes finely painted in underglaze blue and brilliant enamel colors. Has mark of Chêng-hua (1465-1487).

Height, 8½ inches.

310—Pair Bottle-shaped Vases

With bulbous neck. Passion flowers, leafy scrolls and symbols painted in enamel colors on an imperial yellow ground. Around the foot are raised bands of petal shape, which are decorated with figures and symbols in brilliant enamel colors. Ch'ien-lung period (1736-1795).

Height, 9 inches.

311—Hexagonal Vase

Tall slender shape, with indented corners. Decoration of peach and pomegranate in brilliant enamel colors on a rose-pink ground. Yung-chêng period (1723-1735).

Height, 14 *inches.*

312—Pear-shaped Vase

Elephant-head handles. Invested with a celadon glaze of pellucid quality and decorated with raised bands of floral scroll designs and diaper, in peach bloom tint and underglaze blue. Ch'ien-lung period (1736-1795).

Height, 11 *inches.*

313—Oviform Ginger Jar

With original cap-shaped cover. Tree peonies, blossoms and shou characters painted in underglaze blue, coral-red and gilding on a speckled green ground. Bands and borders of sceptre heads and gadroons. Ch'ien-lung period (1736-1795).

Height, 9¾ *inches.*

314—Wine Ewer

Fashioned after a Persian specimen. Decoration of palms, bamboo and border designs in peach-bloom tint. Ch'ien-lung period (1736-1795).

Height, 13¾ *inches.*

315—Bottle-shaped Vase

Lotus design, decorated in *rouge-de-fer* and underglaze blue. Ch'ien-lung period (1736-1795).

Height, 11¾ *inches.*

SECOND AFTERNOON'S SALE

WEDNESDAY, APRIL 19, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

JAPANESE IVORIES AND LACQUERS

316A—Carved Wood Netsuke
Mask by Hara Shuzetsu.

316B—Two Ivory Carvings
Shojo, the demon destroyer, and a female wearing a mask.

316C—Two Specimens of Lacquer
An inro, covered with bark, and bearing the Imperial crests, and a mallet decorated with vine design in gold lacquer.

316D—Two Specimens of Lacquer
Black and gold perfume box, and a gold lacquer perfume burner, with openwork metal top.

316E—Two Perfume Boxes
One lacquer with Sanscrit seal in lead, decorated on the interior. Signed Ritsuwo. The other of ivory decorated with gold lacquer.

316F—Lacquer Tea Box

Finished in imitation of pottery; incised mark underneath the foot. Signed Saiho.

316G—Pocket Shrine

Aventurine lacquer, inlaid with gold mosaics, miniature Buddha within.

316H—Two Specimens of Gold Lacquer

Miniature cabinet, with floral decoration, and a perfume box, with blossoms in relief gold and silver, interior of very fine nashiji.

316I—Incense Jar

Aventurine lacquer, with chrysanthemum in gold lacquer, and silver pin-head studdings.

316J—Perfume Box

Gold lacquer, with wheel patterns in mother of pearl. Incrustation by Korin.

316K—Sectional Box

Gold lacquer, floral designs and butterfly pencilled in gold.

316L—Gold Lacquer Box

Birds and grasses in relief. Nashiji interior.

316M—Tea Jar

Aventurine lacquer. Dogs Foo and tree peonies in gold and powdered lacquer.

316N—Hexagonal Incense Burner

Gold lacquer of fine quality, pine trees and maple in applied gold and mosaic inlaids.

316O—Perfume Box

Nashiji lacquer, pine trees and crests in gold lacquer.

316P—Teakwood Jewelry Box

Decoration of insects in gold lacquer. Signed Shorinsai in gold lacquer.

316Q—Circular Shape Inro

Black lacquer.

316R—Inro

Three sections. Black lacquer. Maples in gold lacquer, silver moon. Ivory netsuke, snail and berries, cinnabar lacquer ojimi. Signed Tusai.

316S—Inro

Five sections. Polished black lacquer. Plum in blossom in low relief. Ivory netsuke, man with gourd. Signed Koma Bunsai.

316T—Inro

Four sections. Variegated lacquer. Figures and foliage in relief in tortoise shell and lacquer—on a ground in imitation of fabric. Ivory netsuke, tiger and cub. Signed Hakuriu.

316U—Inro

Carved wood, incrusted in mother of pearl and tinted ivory. Inscriptions. Decoration after Yeisen; made by Kei-in.

316V—Inro

Four sections. Fine quality of gold lacquer. Game cocks, flowers and symbols in raised gold and silver. Signed by Kozan.

316W—Inro

Four sections. Black lacquer; plants, birds and stream pencilled in gold. Signed Shiomi.

316X—Inro

Four sections. Black lacquer; storks and leaves incrusted in lead and mother of pearl. By Korin. Ivory netsuke, fisherwoman caught by an octopus.

316Y—Inro

Three sections. Black lacquer, inlaid with gold leaf mosaics. Mask in relief. *Cloisonné* netsuke and metal ojimi. Signed Toyosai.

316Z—Inro

Four sections. Fine gold lacquer, with gold mosaic inlays. The sacred elephant incrusted in ivory, mother of pearl, tortoise shell and metal work. On the reverse, children at play. Signed Shibayama, in mother of pearl.

316AA—Inro

Four sections. Polished ivory panel decoration, exquisitely executed in gold and other lacquers.

316BB—Inro

Five sections. Aventurine lacquer. Maple and cloud forms in gold and other lacquers.

316CC—Inro

Five sections. Black lacquer. Plum blossoms, bamboo and rock in raised gold and silver lacquer. Signed by Kajikawa.

316DD—Two Trays

One black persimmon wood, with decoration in gold and other gold lacquer. Signed by Riugiokusai. The

other aventurine lacquer, with carp and turbulent water in gold and black.

316EE—European Ivory Bas-Relief

Christ and Mary.

316FF—Pair Ivory Bas-Reliefs

Francis, the First, and consort. Carved in relief and tinted. Mounted in a plush case.

CHINESE AND CLOISONNÉ ENAMELS

317—Incense Box

Chinese *cloisonné* enamel. Swastika and crests in colors on a turquoise-blue ground.

318—Miniature Teapot

Japanese *cloisonné* enamel. Chocolate color ground; two reserve panels of chickens and flowers.

319—Tripod Incense Burner

With two rudimentary handles. Storks and chrysanthemums in white, green, yellow and red on a turquoise-blue ground.

320—Two Incense Burners

Oviform. Japanese *cloisonné* enamel. Storks and floral designs in various enamels on a turquoise-blue ground.

321—Pair Bottle-shaped Vases

Japanese *cloisonné* enamel. White ground with blossoms in colors, a dark blue band around shoulder, and storks and blossoms in white and green.

322—Small Beaker-shaped Vase

Chinese *cloisonné* enamel. Turquoise-blue ground, with blossoms and branches in green, dark blue and yellow.

323—Small Plate

Chinese *cloisonné* enamel. Stork and flowers on a *lapis*-blue ground.

324—Two Circular Trays

Chinese *cloisonné* enamel on bronze. One with butterflies, gourds and blossoms on a turquoise-blue ground, the other with pine tree, hawk and fabulous animal on a *lapis*-blue ground. Ch'ien-lung period (1736-1795).

Diameter, 5½ inches.

325—Chinese Cloisonné Enamel Bowl

Lotus scrolls, blossoms and sceptre heads in brilliant enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Diameter, 5½ inches.

326—Incense Burner

In shape of a quail. Chinese *cloisonné* enamel on metal. Ch'ien-lung period (1736-1795).

327—Chinese Cloisonné Enamel Bowl

Floral and scroll designs in *lapis*-blue, purple, yellow and green on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Diameter, 6½ inches.

328—Pair Hanging Flower Vases

Semi-globular shape. Chinese *cloisonné* enamel on bronze; turquoise-blue ground, with medallions, flowers, storks and cloud forms in brilliant colors of enamel. Ch'ien-lung period (1736-1795).

Diameter, 6 inches.

329—Chinese Cloisonné Enamel Bowl

Crest designs on a turquoise-blue ground. Band of sceptre heads and gadroons in *lapis*-blue. Ch'ien-lung period (1736-1795).

Diameter, 6¾ inches.

330—Pair Plates

Old Japanese *cloisonné* enamel or shippo ware. Flowers and mosaic patterns in low tones on a green and dark blue ground.

Diameter, 9½ inches.

331—Cake Box

Chinese *cloisonné* enamel on metal. Phœnix and dragon on a black ground, and lotus scrolls in Indian red, white, blue and yellow on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Diameter, 7½ inches.

332—Large Oviform Vase

Old Japanese *cloisonné* enamel or shippo ware. Tree peonies, chrysanthemums, birds and mosaic patterns in low tones on a green ground.

Height, 17 inches.

BRONZES AND OTHER METAL WORK

333—Miniature Incense Burner

On tripod. Old Chinese bronze inlaid with gold wires.

334—Iron Perfume Box

Old Japanese. Gold damescened decoration.

335—Two Small Vases

Chinese bronze. Relief decoration; brown patina.

336—Bronze Libation Cup

Old Chinese. Relief decoration of wave designs and the Eight Trigrams.

337—Small Vase

Old Chinese bronze. Relief handles and festoons incrusted with semi-precious stones; brown patina.

338—Japanese Bronze Vase

Tall slender shape. Vine decoration in relief, mottled red and brown patina. Signed, Takusai.

Height, 6 *inches.*

339—Japanese Bronze Vase

Beaker shape on tripod. Relief decoration of maple tree and deer. Fine mottled brown patina.

Height, 6 *inches.*

340—Quadrilateral Trumpet-shaped Vase

Old Chinese bronze. Incised decoration of palmettes and swastika fret.

Height, 8¼ *inches.*

341—Old Japanese Bronze Incense Burner

Figure of priest standing on a toad.

Height, 8 *inches.*

342—Old Chinese Bronze Fire Bowl

Relief panels and openwork cover, fine brown patina. Engraved seal mark of the Ch'ien-lung period (1736-1795).

343—Bottle-shaped Vase

With two handles in design of plum branches in blossom. Dark brown patina. Old Japanese.

Height, 8 *inches.*

344—Stork-neck Bottle

Old Japanese bronze. Mottled red and green patina.

Height, 10 *inches.*

345—Old Japanese Iron Box

Hexagonal shape, peonies and diaper patterns inlaid in gold and silver. Signed by Seijiu.

Diameter, 4 *inches.*

346—Old Japanese Iron Hexagonal Box

Relief ornamentation of priest and pilgrim in gold, copper, silver and shakudo. Signed by Seijiu.

Diameter, 4 inches.

347—Old Japanese Iron Box

Oval shape. Grapevine, bird and diaper patterns in relief and damescened in gold and silver.

Length, 6 inches.

248—Japanese Iron Box

Lozenge shape. Landscape and river view in gold and silver inlays. Signed by Rinzan.

Length, 5 inches.

349—Tripod Incense Burner

Old Chinese bronze. Engraved ornamentation in three panels, dragons, animals and other designs. Greek fret border. Fine golden-brown patina. Has carved teakwood cover.

Height, 7 inches; diameter, 9 inches.

MISCELLANEOUS JAPANESE OBJECTS

350—Ivory Box

Section of a tusk. Carved decoration of a dragon and fret border.

351—Bowl Stand

Carved Soochou lacquer.

352—Japanese Marriage Bowl

Aventurine lacquer, with Tycoon crest and leaf scrolls in gold and silver.

Diameter 12 inches.

353—Two Cone-shaped Perfume Boxes

Awata faïence. Medallion decoration of bamboo, pine and flowers; blue glaze.

354—Small Vase

Old Kutani ware. Decoration in green, yellow and black.

355—Imitation Tea Jar

Old Satsuma. Quail and grasses in enamel colors and gilding.

356—Perfume Burner

Old Japanese stoneware. Brown and gray glaze, incised decoration filled in with ivory-white. Open-work metal cover.

357—Old Kyoto Bowl

Figure of priest and dragon painted in enamel colors and gilding.

Diameter, 4½ inches.

358—Bottle-shaped Vase

Old Japanese stoneware. Storks and fungi outlined in white over a brown glaze.

Height, 4½ inches.

359—Quadrilateral Vase

Old Kutani pottery. Flowers, birds and fret pattern in green and purple on a yellow ground.

Height, 7 inches.

360—Triangular Tea Jar

Old Sedji porcelain. Celadon crackle glaze.

361—Old Satsuma Fire Bowl

Phœnix, dragon and flowers painted in green, red and blue enamels and gilding.

Diameter, 5 inches.

362—Old Awadji Saki Bottle

Gourd shape, with indented neck. Orange-yellow glaze streaked with green.

Height, 8 inches.

363—Japanese Plate

Dense porcelain. Covered with a brown glaze and decorated in ivory-white.

Diameter, 8 *inches.*

364—Porcelain Brazier

Deck porcelain, in imitation of Chinese. Green glaze. Mounted in metal.

365—Cake Box

Old Kyoto faïence; flowers and diapers in enamel colors and gilding. Teakwood cover surmounted by a carving of dogs Foo.

Diameter, 6 *inches.*

366—Gourd-shape Saki Bottle

Satsuma faïence. Garden scene with figures of priests and mythological beings, painted in enamel colors and gilding.

Height, 7 *inches.*

367—Kaga Plate

Children at play. Flowers and other designs painted in brilliant enamel colors and gilding.

Diameter, 8 *inches.*

368—Old Kyoto Saki Bottle

Gourd shape. Pine branches and blossoms in blue and green enamel and gilding.

Height, 7 *inches.*

369—Porcelain Plate

Medallion and floral decoration on a mottled ground.

Diameter, 9½ *inches.*

370—Two Porcelain Plates

Imperial yellow glaze, with plum blossoms etched in reserve in the paste.

Height, 9 *inches.*

371—Two Old Kishiu Plates

Purple and blue glaze. Archaic medallions in black.

Diameter, 9½ *inches.*

372—Two Satsuma Plates

Chrysanthemum and other flowers painted in brilliant enamel colors and gilding.

Diameter, 9 *inches.*

373—Two Old Cochin China Plates

Dense pottery. Green glaze with decoration of fishes, scrolls, and aquatic plants etched in the paste and filled in with red and yellow enamel.

Diameter, 11½ *inches.*

374—Japanese Porcelain Teapot

Decoration of storks and wave design carved in relief in the paste.

375—Quadrilateral Saki Bottle

Old Imari porcelain. Tree peonies, blossoms and other designs painted in brilliant enamel colors. Blue and gold corners.

Height, 8½ *inches.*

376—Gourd-shape Saki Bottle

Old Japanese porcelain. Figures of warriors painted in brilliant enamel colors and gilding.

Height, 8 *inches.*

377—Hexagonal Saki Bottle

Japanese porcelain. Panel decoration. Howo bird, fishes and other designs in brilliant enamel colors. Figure of Hotei in relief in recess.

Height, 8½ *inches.*

378—Kishiu Vase

Purple and turquoise-blue glaze. Shou characters, flowers and scrolls worked in relief in the paste.

Height, 9½ *inches.*

379—Satsuma Tripod Incense Burner

Flowers, diaper and border designs painted in enamel colors and gilding.

Height, 12 *inches.*

380—Table Screen

Carved teakwood. with finely carved cinnabar lacquer panel.

Height, 17 *inches; width,* 12 *inches.*

381—Two Teakwood Ornament Stands

Irregular shape, with marble top.

382—Two Rose Water Sprinklers

383—Two Rose Water Sprinklers

384—Perfume Sprinkler

Persian semi-porcelain faïence of the Eighteenth Century. Flat pear-shaped body, covered with a white glaze and decorated overglaze in blue. Cylindrical neck of copper, chased with figures in an oval pattern, and having a pierced top for sprinkling.

Height, 8 *inches.*

385—Vase

Persian semi-porcelain faïence of the Eighteenth Century. Elongated pear-shaped body, covered with a white crackled glaze and decorated overglaze in blue with a design of water birds and foliage.

Height, 8¾ *inches.*

386—Narghile or Water Pipe

Persian semi-porcelain faïence of the Eighteenth Century. Globular form, with cylindrical neck and semisperical spout for attachment to tube. Covered with a white glaze and decorated overglaze in blue with panels of animals and flowers, betraying a Chinese influence.

Height, 8 *inches.*

387—Vase

Persian semi-porcelain faïence of the Eighteenth Century. Pear-shaped body, with cylindrical neck and

bulbous rim. Covered with a fine white glaze and decorated with panel subjects of vases, betraying a strong Chinese influence.

Height, 11 *inches.*

388—Small Deep Plate

Persian semi-porcelanous faïence of the Seventeenth Century. Covered with a white glaze and decorated overglaze in blue. The centre is occupied by a conventional floral design, the rim has an imbricated pattern of lines and floral motives. Framed.

Diameter, 5¾ *inches.*

389—Small Plate

Persian semi-porcelanous faïence of the Eighteenth Century. Covered with a white glaze with an overglaze decoration in blue, of scrolls and trefoiled flowers. Framed.

Diameter, 5¾ *inches.*

390—Small Plate

Persian semi-porcelanous faïence of the Seventeenth Century. Covered with a white glaze and decorated in dark blue. The centre is occupied by a Chinese landscape motive, the same subject being represented around the rim. The reverse is decorated with diamond-shaped figures in panels.

Diameter, 6½ *inches.*

391—Plate

Persian semi-porcelanous faïence of the Seventeenth Century. Covered with a fine white glaze, rimmed with brown, and decorated overglaze in blue. The centre is occupied by a symmetrical arrangement of four palmettes, surrounded by a border of disks and circles. The reverse is decorated with a symmetrical arrangement of floral motives.

Diameter, 7¼ *inches.*

392—Deep Plate

Persian semi-porcelanous faïence of the Seventeenth Century. Covered with a fine white glaze running into heavy drops at the foot. Decorated overglaze in blue. The centre is occupied by a medallion of checkered pattern surrounded by four palmettes and a band of a dotted pattern.

Diameter, 9¾ inches.

393—Deep Plate

Persian semi-porcelanous faïence of the Seventeenth Century. Covered with a white crackled glaze and rimmed with brown. Decorated overglaze in black. The centre is occupied by a medallion of a nightingale and conventional flower forms. The border is divided into eight panels filled with conventional flower forms. The reverse is decorated with a pattern of floral scrolls.

Diameter, 8½ inches.

394—Deep Plate

Persian semi-porcelanous faïence of the Seventeenth Century. Covered with a fine white glaze and decorated overglaze in blue, and with green and red enamels. The centre is occupied by a pattern of red flowers and green leaves; the deep border of an imbricated pattern is interrupted by panels filled with floral forms and Chinese emblems in blue. The reverse is decorated in overglaze blue with a pattern of floral scrolls.

Diameter, 12 inches.

395—Tile

Persian faïence of the late Eighteenth Century. Covered with a white glaze and having a design in relief of two female figures on either side of a vase standing on a fluted pedestal. The ground is of an overglaze blue, the figures are decorated in overglaze greens and purple. Framed.

Height, 8 inches; width, 7 inches.

396—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a white glaze and decorated overglaze in blue, green and brown, with heightenings of red enamel. The centre is occupied by a design of tulips, carnations and hyacinths. The border is a zig-zag pattern of oval leaves and trefoils.

Diameter, 10 *inches.*

397—Plate

Rhodian ware of the Eighteenth Century. Covered with a white glaze and decorated with a pattern of lancet-shaped leaves and quatrefoiled flowers in blue, green, brown and red enamels.

Diameter, 10 *inches.*

398—Deep Plate

Rhodian ware of the Eighteenth Century. Covered with a white glaze having an overglaze decoration of interlacing triangles in blue, green and brown, heightened by brown enamel.

Diameter, 10 *inches.*

399—Deep Plate

Rhodian ware of the Eighteenth Century. Covered with a white glaze, decorated overglaze in brown, green and blue, heightened by red enamel with a checkered pattern, surrounded by a border of zig-zags.

Diameter, 10 *inches.*

400—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a turquoise-blue glaze, and decorated overglaze in blue, green and brown, heightened by red enamel, with a pattern of tulips, carnations and asters, surrounded by a zig-zag border.

Diameter, 11 *inches.*

401—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a turquoise-blue glaze and decorated overglaze in

green, yellow and brown, with a pattern of peonies, carnations and palmettes. Surrounded by a border of scrolls and spirals.

Diameter, 11 *inches.*

402—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a white glaze and decorated overglaze in green, blue and brown, heightened by brown enamel, with a pattern of tulips, carnations and lancet-shaped leaves. Surrounded by a border of scrolls and spirals.

Diameter, 10 *inches.*

403—Deep Plates

Rhodian ware of the Seventeenth Century. Covered with a fine white glaze, and decorated overglaze in blue, green and brown, heightened by red enamel, with a pattern of birds and floral scrolls surrounded by a zig-zag border.

Diameter, 10½ *inches.*

404—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a greenish-white glaze, and decorated overglaze in green, red and brown, heightened with red enamel, with a pattern of tulips, peonies and lancet-shaped leaves, surrounded by a border of cinquefoils and leaf forms.

Diameter, 10½ *inches.*

405—Deep Plate

Rhodian faïence of the Seventeenth Century. Covered with a creamy-white glaze, and decorated overglaze in blue, green and brown, heightened with red enamel in a pattern of tulips, peonies and palm-leaves, surrounded by a border of spirals.

Diameter, 11½ *inches.*

406—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a white glaze, and decorated overglaze in blue,

green and brown with a pattern of tulips, peonies and a palm-leaf, surrounded by a border of spirals in gray.

Diameter, 12½ *inches.*

407—Deep Plate

Persian-Kaschan faïence of the Eighteenth Century. Covered with a fine white glaze, decorated overglaze in blue outlined in black, with a pattern of vases and floral motives surrounded by a wreath border of leaves in white reserve on a blue ground. All showing a Chinese influence.

Diameter, 13½ *inches.*

408—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a white glaze, and decorated overglaze in blue, green and brown, heightened with red enamel, in a pattern of tulips, peonies, hyacinths and a palm-leaf, surrounded by a border of spirals in gray. In circular frame.

Diameter, 10½ *inches.*

409—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a white glaze, and decorated overglaze in green, blue and brown, heightened by red enamel, with a pattern of red fleurettes in round panels of white reserve on a green ground, and surrounded by a border of zigzag pattern in white reserve, with fillings of green and blue. In circular frame.

Diameter, 10½ *inches.*

410—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a white glaze, and decorated overglaze in blue, green and brown, heightened by red enamel with a pattern of tulips and peonies, surrounded by an interlaced pattern of white reserve and red enamel. In square frame.

Diameter, 11 *inches.*

411—Deep Plate

Rhodian ware of the Seventeenth Century. Covered with a white glaze, and decorated underglaze in green, blue and brown, heightened by red enamel with a pattern of tulips, peonies, carnations and a palm-leaf, surrounded by a border of green spirals and panels of white reserve. In square frame.

Diameter, 11 *inches.*

412—Wall Tile

Damascus faïence of the Eighteenth Century. Covered with a white crackled glaze, and decorated in blue, green and brown in a pattern of tulips, grapes and floral medallions of white reserve on a dark blue ground. On one side is a border of leaf and flower forms in white reserve on the blue ground. In frame.

Size, 10 *inches square.*

413—Wall Tile

Damascus faïence of the Eighteenth Century. Covered with a white crackled glaze, and decorated in blue, green and brown in a pattern of floral medallions, and curved bands with sprays of vine leaves and bunches of grapes in white reserve on a deep blue ground. On one side is a border of a Saracenic counter-change pattern of interlacements in blue, green and white reserve. In frame.

Size, 10½ *inches square.*

414—Wall Tile

Damascus faïence of the Eighteenth Century. Covered with a white crackled glaze, decorated overglaze in green, brown and two shades of blue, in a pattern of eight-pointed stars formed by the apposition of large and small medallions, filled with an interlaced floral design. In frame.

Size, 9¼ *inches square.*

415—Wall Tile

Damascus faïence of the Eighteenth Century. Covered with a white crackled glaze, and decorated overglaze in green, blue of two shades, and brown, with a pattern of conventional tulips and palmettes in white reserve, outlined in brown, with green fillings on a dark blue ground. In frame.

Size, 12½ *inches square.*

416—Wine Pitcher

Persian-Kaschan faïence of the Eighteenth Century. Pear-shaped body, with cylindrical neck, wide mouth, round handle and octagonal tapering spout finished in metal. Coated exteriorly with a thick Persian blue glaze, running into drops at the foot. The interior has a turquoise-blue glaze. Around the rim and the neck is a band of annular decoration in relief.

Height, 9½ *inches.*

417—Plateau

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a thick stanniferous ivory glaze, and decorated in light colored copper lustre. The centre is occupied with a convex medallion surrounded by a border of pseudo Kufic inscription. The rim is slightly modelled and decorated in copper lustre and blue, with a pattern of leaf forms, rosettes and scrolls. Cracked and mended.

Diameter, 13¾ *inches.*

418—Deep Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a thick stanniferous ivory glaze, decorated overglaze in light copper lustre. The centre is occupied by a convex medallion surrounded by a line of blue and a deep border of spiral pattern in copper. Around this are four bird forms, of archaic character, in a bold outline of blue. Cracked and rivetted.

Diameter, 14½ *inches.*

419—Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous ivory glaze and decorated in light colored coppery lustre. In the centre is a convex medallion surrounded by a wreath-like border. The rim is decorated with a design of panels filled with floral motives. Cracked and repaired.

Diameter, 15½ inches.

420—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a yellow stanniferous glaze, decorated in red copper lustre. The centre is occupied by a pattern of a bird surrounded by conventional foliage, the rim is divided into four panels of conventional fruit and foliage decoration.

Diameter, 14½ inches.

421—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a cream-colored stanniferous glaze, and decorated overglaze in red copper lustre and blue. The centre is occupied by a convex medallion of solid copper lustre, surrounded by a border of bird forms treated in copper lustre and three leaf forms in blue. The rim is decorated with a pattern of spirals in copper lustre.

Diameter, 14½ inches.

422—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in golden lustre and blue. The centre is occupied by a convex medallion of golden lustre, surrounded by a double border of interlaced pattern having a meander pattern of white reserve on a golden lustred ground. The rim is dec-

orated with flowers and leaf forms, interrupted by three large leaf forms of solid golden lustre, outlined in blue, and by two groups of three blue dashes.

Diameter, 15 *inches.*

423—Deep Dish

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous ivory glaze and decorated overglaze with a red copper lustre. The centre is occupied by a medallion of conventional leaf forms, surrounded by a broad border of birds, flowers and foliage, all in copper lustre. The rim is divided into four panels of birds and foliage in copper lustre.

Diameter, 14½ *inches.*

424—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous ivory-white glaze, and decorated overglaze in light colored copper lustre and blue. The centre is occupied by a convex medallion, surrounded by traces of a scrolled border in copper lustre. The rim is decorated with eight leaf-shaped ornaments of blue on a ground which shows traces of a scrolled and zig-zag pattern in copper lustre.

Diameter, 15 *inches.*

425—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in golden lustre. The centre is occupied by a convex medallion with a floral pattern in golden lustre, surrounded by a border of spiral hatchings. The rim is decorated with a pattern of bold scrolled leaf and flower forms in golden lustre.

Diameter, 15 *inches.*

426—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in golden lustre and blue. The centre is occupied by a convex medallion, over which and the entire surface of the plate is a design of bands of leaf forms, and of checkered pattern in golden lustre and white reserve, divided by lines of blue. Cracked and repaired.

Diameter, 15½ *inches.*

427—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous white glaze, and decorated overglaze in copper lustre. The centre is occupied by a convex medallion with a floral design in copper lustre and surrounded by a border of pseudo Kufic inscription. The rim is decorated with bold leaf forms, separated by patterns of scroll work in copper lustre. Chipped.

Diameter, 15½ *inches.*

428—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, decorated in copper lustre and blue. The centre is occupied by a raised and concave medallion in solid copper lustre, surrounded by a border extending to the rim, of birds, fruits and foliage in copper lustre, and three trefoiled flower forms in dark blue. Cracked and riveted.

Diameter, 15 *inches.*

429—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in rich copper lustre. The centre is occupied by a convex medallion with a six-rayed star pattern on a dotted ground, surrounded

by a border of six panels of scrolls in white reserve on a copper ground, interspersed by triangular panels of dotted pattern. The rim is decorated with four panels of an impressed pattern in solid copper lustre on a ground of a dotted pattern.

Diameter, 15¾ *inches.*

430—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, decorated overglaze in reddish copper lustre. The entire surface is occupied by a pattern of leaf-shaped panels in white reserve, having scroll designs of copper lustre, on a ground of copper lustre. In square frame.

Diameter, 8 *inches.*

431—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The centre is occupied by a convex medallion in solid copper lustre, surrounded by a border of rosettes in copper lustre on a white ground. The rim is decorated with a border of interlacements between two borders of V-shaped design. Cracked and repaired. In square frame.

Diameter, 14 *inches.*

432—Vase with Handles

Italo-Greek, about the Second Century B.C. Lecythus form, with pear-shaped body, cylindrical neck and spreading rim, two round, straight handles, and cylindrical foot. Of red earthenware decorated in brownish black, with figures and patterns in a light brown reserve. On one side are two male figures entirely draped in togas and facing each other. On the other side is a goddess standing in a shrine, with a priestess on either side. These figures have been

heightened with a white enamel-like paint. These figure groups are divided by two bold scroll ornaments, while around the body above and below are bands of "Greek wave" ornamentation. The neck has on either side a honeysuckle ornamentation.

Height, 21 *inches.*

433—Deep Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The centre is occupied by the figure of a bird surrounded by a pattern of scrolls and leaf forms. The rim is decorated with a border of scrolls and leaf forms. Cracked and repaired.

Diameter, 13½ *inches.*

434—Deep Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The centre is occupied by a very much conventionalized lion form, surrounded by a field of a diapered pattern of carnation blossoms and leaf scrolls. Cracked and repaired.

Diameter, 14½ *inches.*

435—Deep Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre and blue. The centre is occupied by a three-branched flower form in solid blue, surrounded by a scrolled and feathered pattern in copper lustre. The rim is decorated with a border of a scrolled and feathered pattern in copper lustre.

Diameter, 12¾ *inches.*

436—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous ivory-white glaze, and decorated overglaze in blue and copper lustre. The centre is occupied by a three-branched flower form in solid dark blue, surrounded by a field extending over the entire plate of a diapered pattern of small irregular discs of copper lustre.

Diameter, 13¼ *inches.*

437—Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in a light brown lustre. The centre is occupied by a convex medallion having a device in brown lustre. The rim is decorated with leaf forms and scrolls arranged in a zig-zag pattern.

Diameter, 12½ *inches.*

438—Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in golden lustre. The centre is occupied by a slightly convex medallion having, with a shield-shaped panel, a heraldic device of a leopard's head in golden lustre. The remainder of the field is occupied by a diapered pattern of scrolls and tulip-shaped flower forms in golden lustre.

Diameter, 13¾ *inches.*

439—Deep Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous yellow glaze, and decorated overglaze in a brownish lustre, showing purple reflections. The centre is occupied by a pattern of leaf-shaped panels in light yellow reserve, occupied by a scrolled and feathered pattern in brown lustre. The rim is decorated with a scrolled and feathered pattern in brown lustre.

Diameter, 12½ *inches.*

440—Deep Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous cream-colored glaze and decorated overglaze in blue and copper lustre. The centre is occupied by a scrolled floral pattern in blue, surrounded by a scrolled and feathered pattern in copper lustre. The rim is decorated with a border of scrolled and feathered pattern in copper lustre, interrupted by four leaf forms in blue. Cracked and repaired.

Diameter, 13 *inches*

441—Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre showing silvery reflections. The centre is occupied by a convex medallion bordered by bands of copper lustre. The rim is decorated with pointed leaf forms and scrolls arranged in zig-zag pattern. Cracked and rivetted.

Diameter, 12½ *inches.*

442—Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous white glaze, and decorated overglaze in a coppery lustre. The centre is occupied by a convex medallion, surrounded by a border of pseudo Kufic characters in copper lustre. The rim is decorated with incised flutings and a pattern of leaf forms and scrolls in copper lustre on panels of white reserve. Cracked and repaired.

Diameter, 12½ *inches.*

443—Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous white glaze, and decorated overglaze with a copper lustre, showing purple reflections. The centre is occupied by a convex

medallion surrounded by bands of copper lustre. The rim is decorated with a pattern of panels filled with flower forms and divided by a diapered and checkered pattern in copper lustre. Damaged.

Diameter, 13 *inches.*

444—Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in light brown lustre showing coppery reflections. The centre is occupied by a convex medallion, surrounded by bands of copper lustre. The rim is decorated with a pattern of whorls and spirals in coppery lustre. Cracked and repaired.

Diameter, 13 *inches.*

445—Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous white glaze and decorated overglaze in golden lustre, showing green reflections. The centre is occupied by a convex medallion surrounded by a band of pseudo Kufic characters. The rim is decorated with a pattern of modelled concentric flutings having a scrolled ornamentation in golden lustre.

Diameter, 12¾ *inches.*

446—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre showing purple reflections. The centre is occupied by a conventionalized figure of a bird, surrounded by flower forms and scrolls in copper lustre. The rim is decorated with a border of flower and leaf forms in copper lustre.

Diameter, 13 *inches.*

447—Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous white glaze, and decorated overglaze in light yellow lustre showing coppery reflections. The centre is occupied by a small convex medallion surrounded by bands of yellow lustre. The rim is decorated with a border of flower and leaf forms in yellow lustre.

Diameter, 12½ inches.

448—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre showing purple reflections. The centre is occupied by a conventionalized bird surrounded by fruits and leaf forms in copper lustre. The rim is decorated with a border in four panels of fruits and leaf forms in copper lustre. Cracked.

Diameter, 12½ inches.

449—Plate

Hispano-Mauresque lustre ware of the Fifteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre showing purple reflections. The centre is occupied by a slightly convex medallion with a decoration of a leaf form in copper lustre and surrounded by bands of copper lustre. The rim is decorated with a pattern of bold leaf forms in copper lustre. Cracked and repaired.

Diameter, 12 inches.

450—Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous ivory-white glaze, and decorated overglaze in copper lustre showing purple reflections. The centre is occupied by a conven-

tionalized figure of a peacock. The rim is decorated with a scrolled, feathered and floral pattern in copper lustre. Cracked and repaired.

Diameter, 10 *inches.*

451—Plate

Hispano-Mauresque lustre ware of the Seventeenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in blue and purple lustre. The centre is occupied by alternate bands of blue and purple lustre, and the rim is decorated with curved lines and dots of purple lustre.

Diameter, 8¾ *inches.*

452—Small Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre showing purple reflections. The centre is occupied by a conventionalized bird form surrounded by a scrolled pattern in copper lustre.

Diameter, 7½ *inches.*

453—Small Deep Plate

Similar to preceding (No. 452). Cracked and riveted.

454—Small Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre showing purple reflections. The centre is occupied with a pattern of fruit and leaf forms in copper lustre. The rim is decorated with an interlaced border and bands of copper lustre.

Diameter, 7¾ *inches.*

455—Small Deep Plate

Similar to preceding.

456—Small Deep Plate

Similar to preceding.

457—Small Deep Plate

Similar to preceding.

458—Small Deep Plate

Similar to preceding.

459—Small Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous ivory-white glaze, and decorated overglaze in copper lustre showing purple reflections. The centre is occupied by a floral and scrolled pattern in copper lustre. The rim is decorated with a scrolled border of leaf forms in copper lustre.

Diameter, 7¼ inches.

460—Small Deep Plate

Similar to preceding.

461—Small Deep Plate

Similar to preceding.

462—Small Deep Plate

Similar to preceding. Cracked and riveted.

463—Small Deep Plate

Similar to preceding.

464—Small Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The

centre is occupied by a conventionalized bird form surrounded by flower and leaf forms in copper lustre. The rim is banded with copper lustre.

Diameter, 8¼ *inches.*

465—Small Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The centre is occupied by a solid field of copper lustre surrounded by a border of scrolls and leaf forms on a dotted ground in copper lustre.

Diameter, 7½ *inches.*

466—Small Deep Plate

Similar to preceding.

467—Small Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The centre is occupied by a conventionalized bird form surrounded by flower and leaf forms. The rim is banded with copper lustre. Cracked and repaired.

Diameter, 8¼ *inches.*

468—Small Deep Plate

Similar to preceding.

469—Small Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The centre is occupied by a conventional treatment of a carnation in blossom, surrounded by a pattern of spirals and scrolled sprays. The rim is bordered by a band of copper lustre.

Diameter, 7¾ *inches.*

470—Small Deep Plate

Similar to preceding.

471—Small Deep Plate

Similar to preceding. Cracked and riveted.

472—Small Deep Plate

Similar to preceding.

473—Small Deep Plate

Similar to preceding.

474—Small Deep Plate

Similar to preceding.

475—Small Deep Plate

Similar to preceding.

476—Small Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous buff-colored glaze, and decorated overglaze in copper lustre. The centre is occupied by a pattern of carnations surrounded by a border of spirals. Cracked and riveted.

Diameter, 7 inches.

477—Small Deep Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous ivory-white glaze, and decorated underglaze in copper lustre. The centre is occupied by a conventional bird form on a dotted ground and surrounded by a scrolled pattern in copper lustre.

Diameter, 7¼ inches.

478—Small Plate

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous cream-colored

glaze, and decorated in copper lustre. The centre is occupied by a bird form surrounded by leaf forms. The border is divided into three panels of patterns of flower and leaf forms in copper lustre.

Diameter, 8 *inches.*

479—Small Plates

Hispano-Mauresque lustre ware of the Sixteenth Century. Covered with a stanniferous ivory-white glaze, and decorated overglaze in copper lustre. The centre is occupied by a pattern of fruit and leaf forms, and the rim is decorated with a border of similar treatment, all in copper lustre.

Diameter, 8 *inches.*

480—Vase

Hispano-Mauresque lustre ware of the Sixteenth Century. Cylindrical shape, with flaring rim. Covered with a stanniferous cream-colored glaze, and decorated overglaze in yellow lustre showing coppery reflections. The body is decorated with horizontal bands of fruit and leaf forms in yellow lustre.

Diameter, 9 *inches.*

481—Vase

Hispano-Mauresque lustre ware of the Sixteenth Century. Cylindrical shape with flaring rim. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The body is decorated with horizontal bands of a fruit and scroll pattern in copper lustre.

Height, 10½ *inches.*

482—Cup on Stand

Hispano-Mauresque lustre ware of the Seventeenth Century. Small pear-shaped vase with saucer-like stand. Covered with a stanniferous cream-colored glaze, and decorated overglaze in blue and copper lustre. The decoration consists of flower forms in copper lustre and three leaf forms in blue.

Height, 2 inches; diameter, 6 inches.

483—Small Deep Plate

Spanish lustre ware of the early Eighteenth Century. Covered with a stanniferous cream-colored glaze, and decorated in patterns in relief and colored in yellow, blue and red lustre. The centre is occupied by the portrait of a bearded man in a green robe with red cap slightly modelled. The rim is decorated with an acanthus leaf pattern in relief and colored in yellow, blue and red lustre.

Diameter, 7½ inches.

484—Vase

Hispano-Mauresque lustre ware of the Sixteenth Century. Bulbous body, with cylindrical rim. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The body is surrounded by a pattern of conventionalized birds, and by flowers and leaf forms. The rim is banded with copper lustre. Cracked.

Height, 6½ inches.

485—Vase with Handle

Hispano-Mauresque lustre ware of the Sixteenth Century. Pear-shaped body, with cylindrical neck and four loop handles. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The body is surrounded by a pattern of conventionally treated carnations, and by spirals in copper lustre.

Height, 7 inches.

486—Vase with Handles

Hispano-Mauresque lustre ware of the Sixteenth Century. Pear-shaped body, with tall cylindrical flaring neck and two flat loop handles. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The body is surrounded by a pattern of birds, flowers and foliage in copper lustre. The neck is decorated with bands of a scrolled pattern.

Height, 11¼ inches.

487—Vase with Handles

Hispano-Mauresque lustre ware of the Sixteenth Century. Spherical body, with tall cylindrical flaring neck and two flat loop handles. Covered with a stanniferous cream-colored glaze, and decorated overglaze in copper lustre. The body is surrounded by a pattern of conventional birds and foliage in copper lustre. The neck is decorated with bands of a scroll pattern in copper lustre.

Height, 10½ *inches.*

488—Glass Bowl

Syrian of the Second Century B.C. Of greenish moulded glass, with rounded bottom and wide flat rim. Partly coated with a yellowish patina and showing many traces of surface disintegration including a light iridescence. Of unusual size and in a very excellent state of preservation.

Height, 4 *inches; diameter,* 11¼ *inches.*

489—Pepper Caster

Staffordshire ware of the Nineteenth Century. Blue and white willow pattern decoration.

Height, 3½ *inches.*

490—Flower Vase

Delft ware of the Nineteenth Century. Formed as a lady's high-heeled slipper, and decorated in blue and white with coat of arms.

Length, 8½ *inches.*

491—Plate

Delft ware of the Eighteenth Century. Decorated in blue on white, with an Oriental design and a Dutch inscription. Marked, "Bideen tgy Aan't eeten gaat."

Diameter, 9 *inches.*

492—Plateau

Delft ware of the Nineteenth Century. Square, with rounded corners. Decorated in blue on white, with a Chinese figure subject. Marked, W. A. K.

Size, 10 *inches square.*

493—Pair of Vases

Delft ware of the Nineteenth Century. Spherical body, with cylindrical neck and bulbous mouth. Decorated in blue on white with a pattern of scrolls and flower forms.

Height, 10 *inches.*

494—Pair of Vases

Delft ware of the Nineteenth Century. Beaker-shaped, and decorated in blue on white with a design of fabulous monsters and architecture in the Chinese manner.

Height, 8½ *inches.*

495—Pair of Vases

Delft ware of the Nineteenth Century. Spherical bodies with octagonal necks and bulbous mouths. Decorated in blue on white with a Chinese pattern of sceptre-head borders, floral diaper and palmettes. One without rim. Marked N. in blue.

Height, 13 *inches.*

496—Pair of Vases

Delft ware of the Eighteenth Century. Beaker-shaped, with wide mouth. Decorated in blue on white, with cartouche-shaped panels containing landscapes and surrounded by scrolled and floral patterns.

Height, 10½ *inches.*

497—Small Deep Plate

Italian majolica of the Sixteenth Century. Decorated in green, red and yellow enamels on a white ground.

In the centre the sacred monogram in blue, within a diamond-shaped panel. The rim has a scrolled and floral border in green. Cracked and repaired.

Diameter, 8 *inches.*

498—Plate

Italian lustre majolica of the Sixteenth Century. Covered with a crackled white glaze and decorated overglaze with a diapered pattern in blue and copper lustre. Cracked and repaired.

Diameter, 8 *inches.*

499—Deep Plate

Italian majolica (Pesaro) of the Sixteenth Century. Covered with a fine white glaze and decorated in the centre with a group of sportive amorino, with an architectural background. The rim is decorated with a border of grotesques and scrolls. Marked, "Titus Magrini fecit. Pisauri. A.D." (date defaced).

Diameter, 10½ *inches.*

500—Deep Plate

Italian majolica of the Sixteenth Century. Covered with a cream-colored glaze, decorated in blue, yellow and copper lustre. In the centre is the portrait of a girl in a yellow dress and head-dress against a blue background. The wide rim is decorated with a pattern of imbrications in blue, yellow and copper lustre.

Diameter, 9½ *inches.*

501—Plate

Italian majolica of the Seventeenth Century. Covered with a fine white glaze and decorated in blue and golden lustre in a diaper pattern of floral scrolls. Cracked and repaired.

Diameter, 8½ *inches.*

502—Plate

Italian majolica of the Nineteenth Century. Decorated with a figure of Tiber reclining, with a terrestial globe. Scroll border to rim.

Diameter, 11 *inches.*

503—Plate

Italian majolica of the Nineteenth Century. Decorated on a white ground with a medallion of an architectural subject and a floral border in brown, yellow, blue and green enamels.

Diameter, 12 inches.

504—Plate

French faïence (Rouen) of the Eighteenth Century. Decorated on a white ground with the figure of a French grenadier and the inscription, "Ma Vie est ma Patrie, 1789," and the date "l'an 4 de la liberté." The rim is decorated with a border of floral festoons. Cracked and riveted.

Diameter, 9 inches.

505—Plate

Staffordshire ware. About 1820. Decorated in dark blue, with the Union line steamboat running from New York to Troy. The border is of a shell and seaweed pattern. Mark, "E. Wood & Sons, Barslem," impressed.

Note.—This specimen is described under Barber's No. 7 and the Border No. 1, Type a.

Diameter, 9¾ inches.

506—Plate

Staffordshire ware. About 1824. Decorated in dark blue, with a view of the landing of Lafayette at Castle Garden in 1824. Border of flowers and foliage. Marked, "Clews," impressed.

Note.—This is Barber's No. 59.

Diameter, 10 inches.

507—Ewer with Handle

Italian lustre faïence of the Sixteenth Century. Pear-shaped body, with cylindrical neck and straight handle. Covered with a dark blue glaze and decorated in

copper on greenish-gold lustre, with a decoration of vertical stripe and the sacred monogram surmounted by a cross.

Height, 7 inches.

508—Plaque

French porcelain of the Nineteenth Century. Decorated in enamels on a black background, with a figure of a cupid watering a rosebush. By M. Deck of Paris. Marked, T. H. Deck. Framed.

Height, 12 inches; width, 8¼ inches.

509—Plate

French porcelain of the Nineteenth Century. Decorated on a white ground with birds and sprays of bamboo. By M. Deck of Paris. Marked, T. H. Deck.

Diameter, 9½ inches.

510—Plate

French porcelain of the Nineteenth Century. Decorated on a white ground with a hawk seizing a small bird, in the Japanese style. By M. Deck of Paris. Marked, T. H. Deck.

Diameter, 9¼ inches.

511—Oblong Plaque

English (Royal Worcester) ware of the Nineteenth Century. Modelled in high relief with the subject of a triton and an amorino astride two dolphins. Colored and glazed.

Height, 7 inches; length, 13 inches.

512—Cup and Saucer

Capo di Monte porcelain of the Eighteenth Century. Of a fine white paste. The cup decorated with a subject, in relief and colored, of the Deluge. The saucer with garlands of flowers and cartouches in relief and colored. Mark, N. crowned in blue.

Height, of cup, 1¾ inches; diameter of saucer, 4¼ inches.

513—Plate

Neapolitan porcelain of the Nineteenth Century. Decorated in the Capo di Monte style, with a subject in relief and colored of "The Family of Darius Appealing to Alexander." The rim is decorated with medallion portraits of Venetian doges. Marked N. in blue.

Diameter, 8¼ *inches.*

514—Plate

Neapolitan porcelain of the Nineteenth Century. Decorated in the Capo di Monte style, with a subject in "Roman Soldiers Seizing Women at the Bath." The rim is decorated with medallion portraits of Roman Poets. Marked, N. in blue.

Diameter, 8 *inches.*

515—Plate

Vienna porcelain of the Nineteenth Century. Elaborately decorated in dull and burnished gold and brown and blue. The centre has a figure in gold, heightened by lines of relief, of "Europa and the Bull." The border is decorated by panels of arabesque ornaments in gold on a blue ground. Mark, Shield in blue.

Diameter, 9½ *inches.*

516—Oval Tray

Vienna porcelain of the Nineteenth Century. Decorated in the centre with a painting of "Hercules and Orpheus," surrounded by a diaper pattern in gold on a silver ground. The rim is decorated with arabesques in gold on a *bleu-de-roi* ground. Mark, Shield in blue.

Length, 11 *inches; width,* 8 *inches.*

517—Plate

American faïence of the Nineteenth Century. Decorated with a painting in enamel colors on a blue ground of a bird and daisy blossoms, surrounded by a floral border. Signed at back, "Bennett. 1877."

Diameter, 12½ *inches.*

518—Plate

Dutch majolica of the Nineteenth Century. Decorated in the centre with a pattern in slight relief and colored, of scrolls and leaf forms. The border has a pattern, pierced, modelled and colored, of vine leaves and grapes. Marked, "A. Klammerth."

Diameter, 13¼ *inches.*

519—Vase

American faïence of the Nineteenth Century. Beaker-shaped, with wide mouth. Decorated on a dark blue ground with an underglaze decoration of apple blossoms. Signed, "Bennett. 1880."

Height, 6½ *inches.*

520—Pair of Vases

French majolica of the Nineteenth Century. Pear-shaped body, with cylindrical neck and shaped handles. Decorated on a dark brown ground with a design of apple blossoms in enamels. Marked, "Laurin." (Bourg-la-Reine.) One damaged.

Height, 13 *inches.*

521—Pair of Vases

French porcelain of the Nineteenth Century. Club-shaped, with cylindrical necks and swan head handles. Decorated on a green ground with subjects of birds and convolvulus blossoms in white slip.

Height, 14½ *inches.*

522—Vase

English pottery of the Nineteenth Century. Beaker-shaped, with wide mouth and two ring handles. Covered with a silver lustre glaze over a black body.

Height, 7¾ *inches.*

523—Vase

French porcelain of the Nineteenth Century. Oval shape. Covered with a finely crackled turquoise-blue

glaze and decorated underglaze in dark blue with figures of crabs, cuttlefish and seaweed, in the Japanese style.

Height, 11 *inches.*

524—Pair of Vases on Pedestals

French porcelain of the early Nineteenth Century. Urn-shaped, with mask and loop handles, standing on square bases supported on lion's claw feet. The vases are decorated with alternate vertical stripes of blue and gold arabesques, and with raised "jewels" of red and green. The bases are of blue with gold arabesques.

Height, 13 *inches.*

525—Bowl and Ewer

German porcelain of the Nineteenth Century. The ewer is pear-shaped, with scrolled handle and hinged cover. The bowl has a pierced plateau to receive ewer. Decorated in the Dresden style with blue and pink flutings and floral sprays on a white ground.

Height of ewer, 13 *inches; diameter of bowl,* 14½ *inches.*

526—Plaque

French porcelain of the Nineteenth Century. Circular shape, with a portrait of a lady in a purple velvet cap with ostrich plumes on an ivory white ground, surrounded by a border of a floral scroll in blue on a black ground. By M. Deck of Paris. Signed, "T. H. Deck." Framed.

Diameter, 16½ *inches.*

527—Plaque

French porcelain of the Nineteenth Century. Circular shape, decorated on a purple ground with a subject of a kingfisher, butterflies and peonies in natural colors. By M. Deck of Paris. Signed, "T. H. Deck."

Diameter, 17 *inches.*

528—Tapestry Panel

Gobelins tapestry of the early Eighteenth Century. Oblong upright panel of Gobelins weave representing a symbolic figure of Abundantia, seated, and holding in one hand a cornucopia filled with fruit; with the other hand she caresses a child who stands at her side. This panel is in a state of unusually perfect preservation. Framed.

Height, 31 *inches; width,* 18 *inches.*

529—Bowl

English glass of the Nineteenth Century. Semi-oval shaped and formed of ivory-white, red and green glass in imitation of a Chinese original.

Height, 4½ *inches.*

530—Vase

Bohemian glass of the Nineteenth Century. Vase-shaped body and flaring mouth. Millefiori glass in imitation of a Sixteenth Century Venetian original.

Height, 10½ *inches.*

531—Plaque

Roman mosaic of the Eighteenth Century. Oval shape, with a subject of a bird sitting on the bough of a tree, in natural colors against a white background.

Length, 6¾ *inches; width,* 4¾ *inches.*

532—Plaque

Florentine marble inlay of the Nineteenth Century. Subject: "Chickens Feeding"; treated in an inlay of colored stones and onyx on a ground of black marble. Signed, "Merlini."

Height, 6¾ *inches; width,* 8¾ *inches.*

533—Carved Ivory Horn

German of the Eighteenth Century. Carved in the style of the Sixteenth Century and in relief, with a subject of a wild boar hunt. The point carved as a hound's head.

Length, 16 *inches.*

534—Ivory Tankard

Dutch of the Nineteenth Century. Section of tusk carved in the style of the Sixteenth Century, with young bacchanals. Scrolled handle applied.

Height, 5¼ inches.

535—Deep Plate

French enamel of the Nineteenth Century. Decorated in the style of Limoges, of the Seventeenth Century, with a portrait of Henry Schwend, after Dürer. The border is decorated with grotesques and scrolls in light colored enamels on a brown ground.

Diameter, 12 inches.

536—Pair of Plaques

French of the Nineteenth Century. Opalescent and gilded glass with subjects of a youth at the prow of a boat and a nymph, in a cameo effect of white opalescent glass on a background of a diaper in gold. Framed.

Height, 6½ inches; width, 4¼ inches.

537—Metal Plaque

German, in the style of the Sixteenth Century. Bronze repoussé with a knight on horseback, with his hawk on his wrist. Framed.

Height, 6½ inches; width, 5 inches.

538—Metal Plaque

German, in the style of the Sixteenth Century. Bronze repoussé with a half-length portrait of a lady in a high ruff holding a fan. Heightened with gilding.

Height, 7¾ inches; width, 6 inches.

539—Hand Brazier

Italian of the Seventeenth Century. Copper repoussé and pierced in a design of shells, scrolls and bunches of grapes. Hinged lid and short wooden handle.

Length, 9½ inches.

540—Pair of Girandoles

Dutch of the Seventeenth Century. Circular form, with two branches for lights. Of brass repoussé in the one case, in a design of Adam and Eve in the Garden of Eden, surrounded by a border, pierced, and with panels of hunting subjects; in the other the central design is of a heraldic lion with a shield, surrounded by a border of piercings, *fleur-de-lis* and meander pattern. The arms for candles are of cast work. Originally these formed the covers of warming pans.

Diameter, 12 *inches.*

541—Plaque

Dutch of the Seventeenth Century. Circular shape, of brass repoussé in a design of "Aaron's Spies Returning from the Promised Land" with the bunch of grapes and surrounded by a diamond and lozenge border.

Diameter, 15½ *inches.*

542—Bronze Plaque

543—Brazier

Saracenic (Mosul) of the Fourteenth Century. Beaker-shaped body with dome-shaped cover and swinging handle. Of brass decorated with an elaborate pierced and engraved design of flowers and foliage, surrounding circular panels in which are figures of knights, with bows and arrows, on horseback. Around the rim runs an inscription in Kufic characters.

Height, 9½ *inches.*

544—Pair of Mantel Vases

German or Swiss of the late Eighteenth Century. Of pewter and tin japanned in solid green. Urn-shaped, with pointed cover ending in acorn finials, and ring handles depending from lion's heads. On either side are engraved landscapes printed in transfer, representing scenes in the Tyrol.

Height, 13 *inches.*

545—Ikon or Holy Picture

Russian of the Eighteenth Century. Picture of a saint in cope and mitre, the right hand holding a Bible, the left raised in the gesture of blessing. Above are portraits of Christ and the Virgin. Only the faces and hands are painted. The remainder consists of repoussé metal pierced with openings and superimposed. Framed.

Height, 14 *inches; width,* 12 *inches.*

546—Hanging Clock

Dutch of the Eighteenth Century. The face is of brass repoussé in a scrolled pattern, the actual dial of silvered copper. The pendulum hangs in front of the face. Hands missing.

Length, 15 *inches.*

547—Hanging Clock on Stand

Dutch of the Eighteenth Century. The face is of brass repoussé in a very elaborate arabesque design of scrolls and floral motives. The dial is of brass. This clock is arranged to hang by the usual brass ring and also to stand on a pedestal of mahogany with appliqué decorations of cast brass.

Height including stand, 24 *inches.*

548—Antique Mahogany Wine Cooler

Openwork design lined with brass.

549—Gem Table

Old English marquetry. Straight slender legs, and crossed underbrace. Glass top. Velvet lined.

Height, 32 *inches; width,* 21½ *inches.*

550—Antique Convex Mirror

Gilt frame, surmounted by carved scrolls, and a spread eagle.

Diameter, 23 *inches.*

551—Antique Convex Mirror

Gilt frame.

Diameter, 27 inches.

552—Table Secretary

Old Spanish. The inner surface covered with marquetry of floral scroll design artistically executed, the outer surface of rosewood parquetry. Has four claw feet, and the drop lid ornamented with a Castilian coat of arms of repoussé brass.

Height, 17 inches; width, 26 inches.

553—Bric-a-Brac Cabinet

Pear wood, with ebonized mouldings. Beveled front, with inserted glass, lined with blue velvet.

Height, 62 inches; width, 30 inches.

554—Gem Cabinet

With slanting top. Carved walnut, lined with yellow brocade.

Height, 33 inches; length, 40 inches.

555—Bric-a-Brac Cabinet

Carved ebonized wood. Glass front and sides and mirror back.

Height, 69 inches; width, 40 inches.

THIRD AFTERNOON'S SALE

THURSDAY, APRIL 20, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

MINIATURE AND OTHER CABINET OBJECTS

556—Flemish Interior

Attributed to Louis Fedor. Subject in the style of the Seventeenth Century Flemish *genre* painters. A mother preparing an infant for his sleep. One little girl hangs expectantly over the cradle, while another warms a linen cloth before the fire. To the right a stone canopied fireplace; in the background a cottage interior with clothes hanging on a line, etc. Painted on ivory. Unsigned and undated. In modern brass frame. Circular shape.

Diameter, 2⅝ inches.

557—Mosaic

Landscape subject with ruined castle in the middle distance and figures in the foreground. "Roman" mosaic. Forms the lid of a tortoise shell snuff box, lined and mounted in gold and silver gilt. Eighteenth Century, Italian. Rectangular shape.

Size, 2⅝ inches by 1⅝ inches.

558—Enamel Painting

Artist unknown. Subject: "The Rendezvous." A girl in a white costume of the Empire period, waits under

a tree, while a French soldier peers through the fence. Painted in enamel on copper. Ormolu frame. Viennese, Nineteenth Century. Oval shape.

Size, 4½ inches by 2¾ inches.

559—Painting in Miniature

Artist unknown. Subject: "Les Amants." Painted on ivory. Unsigned and undated.

560—Painting in Miniature

Artist unknown. Copy in miniature of "La Fornarina," once attributed to Raphaël, but now recognized as by Giulio Romano. Painted on ivory. Unsigned and undated. (Probably Italian of the Eighteenth Century.) In modern ormolu frame. Oval shape.

Size, 2¾ inches by 2¼ inches.

561—Painting in Miniature

Artist unknown. Subject: Pomona and Cupid. Painted *en camaïeu* in gouache on a black background. Painted on ivory. Unsigned and undated. In white metal and gilt frame, with setting of paste diamonds and ornamental hook for hanging. Rectangular shape.

Size, 1⅞ inches by ¾ inch.

562—Painting in Miniature

Artist unknown. Subject: A scene from an Eighteenth Century play. Painted on ivory. Unsigned and undated. (About 1775.) In modern ormolu frame. Oval shape.

Size, 6 inches by 4½ inches.

563—A Group of Eleven Portraits

Names unknown. Artists unknown. Of various dates, but in similar styles. Painted in oils on copper. Framed and unframed. Oval shapes.

Various sizes.

564—Enamel Painting

Artist unknown. Subject: Daphnis and Chloe; Daphnis in a yellowish-green tunic seated on a mossy bank and holding a shepherd's pipe in one hand; Chloe in a red robe holds his other hand and points to the distance. Background a rocky landscape, with a stream of water. Blue sky and purplish clouds. Painted on copper. Unsigned and undated. In modern frame. Oval shape.

Size, 3 *inches by* 2½ *inches.*

565—Painting in Miniature

Artist unknown. Subject: The Fairy Tale. An old woman telling a thrilling story to a crowd of boys. Painted in oils on copper. Unsigned and undated. Inscribed on back, "L'ogre l'a mangé!" Chased ormolu frame. Circular shape.

Diameter, 3½ *inches.*

566—Painting in Miniature

Artist unknown. Subject: St. Jerome, with long white beard, fur trimmed robe and gold halo. Painted in watercolors on paper. Signed, "Ft. C. V. H. ANNO 1692. 3a. Hamburg." In square ebony frame. Oval shape.

Size, 3⅜ *inches by* 2⅝ *inches.*

567—Painting in Miniature

Artist unknown. Subject: The Dove with the Olive Branch. Painted on ivory. Unsigned and undated In modern metal frame. Circular shape.

Diameter, 1½ *inches.*

568—Relief Medallion

Head of Roman warrior. Modeled in composition to imitate ivory and mounted on translucent alabaster. In square ebony frame. Oval shape.

Size, 3 *inches by* 2¼ *inches.*

569—Tortoise Shell Snuff Box

Circular shape. Carved in high relief and undercut. In the centre of lid a medallion portrait of Shakespeare, surrounded by a carved design of mulberry branches and leaves. At the bottom a Latin inscription: "Born at Stratford, England, 1564. Dated, 1616." English, Eighteenth Century.

Diameter, 3¾ inches.

570—Painting in Miniature

After Tiziano Vecellio. Copy by an unknown artist of the Eighteenth Century, of Titian's "Dance and the Shower of Gold," now in the gallery at Naples. Painted on ivory (cracked). In old pearwood frame. Rectangular shape.

Size, 5½ inches by 6½ inches.

571—Paintings in Miniature

Artist unknown. Octagonal panel of glass with painting of a young girl with clasped hands before an altar, on which two hearts are burning, surrounded by four panels of paintings, *en camaïeu*, of cupids and emblems on black grounds, painted on glass. Unsigned and undated. Forming the lid of a bonbonnière of tortoise shell, with chased gold mounting. Circular shape.

Diameter, 2¼ inches.

572—Painting in Miniature

Artist unknown. Subject: A young girl seen at three-quarter length and facing the spectator. Light brown hair and blue eyes, dressed in an Eighteenth Century short-sleeved costume of light blue striped material, and with her elbows resting on a cushion. Over her head she holds in both hands the handle of a wicker basket, which takes the place of a hat. Blue sky and cloud effects for background. Painted on ivory. Unsigned and undated. (French of the late Eighteenth Century.) In modern ormolu frame. Oval shape.

Size, 4 inches by 3¼ inches.

573—Painting in Miniature

Artist unknown. Ideal figure of a young girl with flowing hair, crowned by a wreath of roses. Her head is turned over her left shoulder so as to face the spectator, and in her left hand she holds a violin. She is dressed in a pink robe with a flowing fichu of white; background of conventional blue drapery. Painted on ivory. Unsigned and undated. In ormolu frame. Oval shape.

Size, 6¼ inches by 4½ inches.

574—Painting in Miniature

Artist unknown. Subject: Landscape, with a shepherdess preparing to bathe. At her side is one of her flock, while her dog springs forward as he flushes a bird. Painted in lacquer on composition. Forms the back of a silver and tortoise shell watch case, which has been converted into a compass case. Late Eighteenth Century. Circular shape.

Diameter, 2¼ inches.

575—View of the "Pearl Mosque" at Agra

Artist unknown. View from outside the great courtyard. Blue sky with light white clouds. Painted on ivory. Unsigned and undated. In pulsh frame. Rectangular shape.

Size, 3¾ inches by 2½ inches.

Of the Motí Masjid or "Pearl Mosque," which is the most celebrated mosque of Indo-Mahometan architecture, Mr. Ferguson says that in design it resembles the great mosque at Delhi, except that the minarets are omitted. The western part is of white marble, inside and out; and except an inscription from the Koran inlaid with black marble as a frieze, it has no ornament whatever beyond the lines of its own graceful architecture.

576—View of the "Great Mosque" at Delhi

Artist unknown. View is from one side of the great courtyard, with the pool in the foreground. Blue sky, with light white clouds. Painted on ivory. Unsigned and undated. In plush frame. Rectangular shape.

Size, 3¾ inches by 2½ inches.

The Jámá Masjid or "Great Mosque" of Delhi, begun by Shah Jahán in the fourth year of his reign, 1631, and completed in 1637, still remains one of the finest buildings of its kind in India. Its front courtyard, 450 feet square, commands a view of the whole city. The interior of the mosque is paved throughout with white marble, and the walls and roof are lined with the same material. The entire building forms an oblong 261 feet in length.

577—Portrait of Raphaël

By E. Garinei. Copy of Raphaël's portrait of himself. Painted on ivory. Signed, E. Garinei. Oval shape.

Size, 2¾ inches by 2¼ inches.

578—Portrait of Napoleon

After Isabey. Bust length, Three-quarter view of face looking towards the right. Stipple engraving, colored. Silver frame set with paste. Circular shape.

Diameter, 1½ inches.

579—Portrait of Rembrandt

After Rembrandt. Copy of miniature of Rembrandt's well-known portrait of himself in "Corset and Flat Cap." Painted in oils on mahogany panel. Nineteenth Century. In metal frame. Oval shape.

Size, 3 inches by 2½ inches.

580—Portrait of Marie Antoinette (?)

Artist unknown. Bust length. Full face, with head held slightly sideways. Powdered hair dressed over

high cushion, with falling ringlets. White hat with rose colored ostrich plume. Light blue bodice cut square and very low in front. Dark background. Painted on ivory. Unsigned and undated, but in the school of J. B. Isabey. In white metal frame. Oval shape.

Size, 3⅛ inches by 2⅛ inches.

581—Portrait of Beaumarchais

Artist unknown. Bust length. Profile view of face looking toward the right. Tie-wig, black high-collared coat and white cravat. Colored stipple engraving. In modern ormolu frame. Oval shape.

Size, 3 inches by 2½ inches.

582—Portrait of Princess Murat (Caroline Bonaparte, 1782-1839)

Half-length three-quarter view of face looking to the left. High-waisted, short-sleeved dress of the Empire period. Stipple engraving, colored. In modern gilt frame. Oval shape.

Size, 4½ inches by 3¾ inches.

583—Portrait of Rousseau (1712-1778)

Artist unknown. Bust length. Profile view of face looking towards the right. Colored engraving. In modern ormolu frame. Oval shape.

Size, 2¼ inches by 1⅞ inches.

584—Portrait of Joseph Bonaparte, King of Naples

Artist unknown. Bust length. Three-quarter view of face looking towards the left. Colored engraving. In modern ormolu frame. Oval shape.

Size, 3⅛ inches by 2⅜ inches.

585—Portrait of King of Delhi

Artist unknown. Half-length. Three-quarter view looking towards the left. Dark beard, moustache and whiskers, brown eyes. Wears a twisted turban of white gold-embroidered muslin with gold fringe. Dress of

blue, gold-embroidered silk with green pearl fringed and embroidered collar. Seated in a shaped and painted chair. Green background. Painted on ivory. Unsigned and undated. By European artist. In modern frame. Oval shape.

Size, 2½ inches by 2 inches.

586—Portrait of a Gentleman

Artist unknown. Half-length. Full face, inclined slightly over the left shoulder. Curly brown hair and gray eyes. High collar and cravat tied in a bow with frilled shirt front. White waistcoat, a double-breasted blue coat with brown edging, high roll collar and brass buttons. Gray background. Painted on ivory. Unsigned and undated, but about 1810. In old ormolu frame. Circular shape.

Diameter, 3 inches.

587—Ideal Portrait of a Woman

Artist unknown. Bust length. Three-quarter view of face looking towards the left. Curly hair with garland of flowers. Classic robe, exposing the left breast. She holds a flower to her face in the right hand. Painted in enamel on copper. Unsigned and undated. In ebony frame. Oval shape.

Size, 2 inches by 1½ inches.

588—Portrait of a Youth

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Powdered wig, fur trimmed red coat and lace cravat. Painted in oils on copper. In old ebonized frame. Oval shape.

Size, 1½ inches by 1¼ inches.

589—Portrait of Henrik Kasimir, Graf of Nessen

Artist unknown. Bust length. Profile view of face looking towards the left. Painted in oils on copper. In old brass frame. Oval shape.

Size, 2¼ inches by 2 inches.

590—Portrait of Oliver Cromwell (?)

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Painted in oils on copper. In old brass frame. Oval shape.

591—Portrait of Abbé Gregoire

Artist unknown. Bust length. Three-quarter view of face looking towards the right. In wig, cassock and ecclesiastical bands. Red background. Painted in oils on copper. In old brass frame. Oval shape.

Size, 1¾ inches by 1⅜ inches.

592—Portrait of an English Officer

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Brown curly hair, gray eyes, clean shaven face. Dressed in an English uniform of the first decade of the Nineteenth Century. Red coat with blue facings and gold epaulets. Background of blue sky. Painted on ivory. Unsigned and undated. In gilt locket frame. Oval shape.

Size, 2½ inches by 2 inches.

593—Portrait of a Lady

Artist unknown. Bust length. Three-quarter view looking to the left. Reddish hair dressed close to the head in short curls. Brown eyes. Large lace ruff and black velvet dress with black spherical buttons. Black background. Painted on ivory. Unsigned and undated. Modern ormolu frame. Rectangular shape.

Size, 2⅛ inches by 4⅝ inches.

594—Portrait of a Lady

Artist unknown. Bust length. Three-quarter view of face looking to the right. Brown hair in ringlet under a white cap. Brown eyes. High-waisted black dress of Empire period and white lawn fichu. Light background. Painted on ivory. Unsigned and undated. In ivory frame. Oval shape.

Size, 3 inches by 2½ inches.

595—Portrait of a Lady

Artist unknown. Three-quarter length. View of face in profile looking towards the left. Dark hair, simply arranged under a mop-cap of lawn. She wears a lawn fichu over a light colored dress, and holds in one hand a half opened book below the level of her waist. Background graduated from dark at the left to light at the right-hand side. Painted on ivory. Unsigned and undated. In chased gold locket frame. Oval shape.

Size, 2 inches by 1½ inches.

596—Portrait of Marie Antoinette

Artist unknown. Half-length. Almost full face, turned slightly towards the left. Powdered hair, dressed in curls and falling ringlets. Dark blue eyes. Simple fichu of lawn with pink rose at breast over a blue bodice with falling collar and lapels. Dark reddish-brown background. Painted on ivory. Unsigned and undated. In white metal frame set with paste diamonds. Oval shape.

Size, 2½ inches by 2 inches.

597—Portrait of a Lady

Name unknown. After Richard Cosway. Bust length. Powdered hair dressed over a cushion; blue eyes. White bodice trimmed with lace. Blue background. Painted on ivory. In modern gilt frame. Oval shape.

Size, 3½ inches by 3 inches.

598—Portrait of the Countess of Dudley

Artist unknown. Bust length. Three-quarter view of face. Hair powdered and dressed over high cushion. Painted on ivory. Set in a gold ring, with a mounting of wrought silver and chip diamonds. French, of the Nineteenth Century. Rectangular shape.

Size, ⅞ inch by ⅜ inch.

599—Portrait of a Gentleman

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Curly brown hair and small side whiskers, and blue eyes. He wears a black roll collared coat, a high white collar, and frilled cravat. Light background. Painted on ivory. Unsigned and undated. In chased gold locket frame, with oval receptacle at back for hair. Oval shape.

Size, 2½ inches by 2 inches.

600—Portrait of a Lady

Artist unknown. Bust length. Profile view of face looking towards the left. Hair dressed in early Victorian fashion in high knot on top of head, with long ringlets falling over the cheek. Black velvet dress. Blue background. Painted on ivory. Unsigned and undated. In modern ormolu frame. Oval shape.

Size, 1¼ inches by 1 inch.

601—Portrait of a Man

Artist unknown. Bust length. Three-quarter view of face looking towards the left. Curly dark hair, moustache and pointed beard. Costume of the Sixteenth Century of dark blue embroidered with gold, and square lace trimmed collar. Light greenish background. Painted on ivory. Unsigned and undated. Evidently a copy of an earlier original. In modern ormolu frame. Oval shape.

Size, 3⅜ inches by 2½ inches.

602—Portrait of Douglas Douglass

Artist unknown. Bust length. Three-quarter view of face, looking towards the right. Long, straight, fair hair, dark blue eyes. Dressed in a naval uniform of the first quarter of the Nineteenth Century. High standing collar and black stock. Black coat, piped with silver, with standing collar, rolled lapels and brass

buttons. White waistcoat. Grayish background. Painted on ivory. Unsigned and undated. In gold locket frame. Oval shape.

Size, 2⅝ inches by 2⅜ inches.

603—Portrait of Alexander I, Emperor of Russia (1777-1825.) Artist unknown. Half-length. Three-quarter view of face looking towards the right. Military uniform, green coat with gold lace collar and gold buttons crossed by blue ribbon of an order on left breast. White sash. Light background. Painted in soft enamel on copper. Unsigned and undated. Mounted in the back of silver watch by Brequet Fils (of Paris). Date about 1810. Circular shape.

Diameter, 1⅞ inches.

604—Portrait of the Duc de Berri

Artist unknown. Bust length. Full face turned towards the right. Brown hair parted on the left, and side whiskers; hazel-colored eyes. Black coat with high rolling collar, striped yellow waistcoat, standing collar and white cravat. Dark background. Painted on ivory. Unsigned and undated (about 1820). Gold rim, mounted in square ebony frame. Oval shape.

Size, 2½ inches by 2⅛ inches.

Charles Ferdinand d'Artois, Duc de Berri, the younger son of Charles X of France, was born at Versailles in 1778. At the time of the Revolution he had, with his father, the Comte d'Artois, to leave France and served for several years in the army of Condé. Later, he took up his residence in England, but returned to France in 1814, when his father was appointed regent for Louis XVIII. He increased his popularity in 1816 by his marriage with Princess Caroline of Naples. On February 13, 1820, he was assassinated, as he left the Opera House, by an Orleanist partisan named Louvel.

605—Portrait of a Lady

Artist unknown. Three-quarter length. Three-quarter view of face looking towards the right. Light brown hair dressed high under a lace cap. Rose-colored dress with half sleeves, square opening at neck and high waist. She holds in the right hand a fan. Green-colored background. Painted on ivory. Unsigned and undated. French, Nineteenth Century. Forming the lid of a bonbonnière of green lacquer, having a pattern of imbrications and chased gold mounting. Miniature, oval shape. Box, circular shape.

Size miniature, 1¾ *inches by* 1¼ *inches.*
Size box, diameter, 3 *inches.*

606—Portrait of a Lady

Artist unknown. Bust length. Three-quarter view of face looking towards the left. Curly brown hair and gray eyes. A transparent black lace shawl thrown over the head and falling across the bare shoulders. Dark greenish background. Painted on ivory. Unsigned and undated. Forms part of the decoration (under a spring lid) of an octagonal-shaped patch box of ivory, gold and sapphire-blue glass (about 1775). Miniature, oval shaped.

Size, 1⅝ *inches by* 1¼ *inches.*

607—Portrait of Mozart as a Youth

Artist unknown. Bust length. Three-quarter view of face looking towards the left. Powdered hair tied with a black ribbon at back; gray eyes. Purple velvet coat with lapels and cut steel buttons, white waistcoat with lapels. Lawn cravat tied in a bow, with falling ends. Greenish background on left running to dark on the right. Painted on ivory. Unsigned and undated (about 1770). In gold locket frame. Oval shape.

Size, 1⅝ *inches by* 1¼ *inches.*

Wolfgang Amadens Mozart was born at Salzburg in 1756. At four years of age he was a composer, and at five he performed in public. In his sixth year, taken by his father "on tour" as a musical prodigy, he captured the critical public of Vienna, and endeared himself by his innocent and natural manners to the Emperor Francis I. Unlike most "infant prodiges," however, he developed into a great musician. During his short life he produced an amazing quantity of music of an inexpressible charm, for he composed with wonderful celerity. "Don Giovanni," "Figaro," and the "Magic Flute" are among those of his operas which still hold the boards. He died under distressing circumstances in 1791.

608—Portrait of Doctor Johnson

Artist unknown. Half-length. Full face. Curled wig, clean shaven face, blue eyes. Wears a green collarless coat, opened in front to expose the white lawn "bands." Dark background. Enamel painting on copper. Comparatively modern. In ormolu frame, with "D. S. Johnson" in blue enamel. Oval shape.

Size, 2 inches by 1½ inches.

609—Portrait of a Youth

Artist unknown. Half-length size. Three-quarter view of face looking towards the right. Long fair hair, dressed in long ringlets, and brown eyes. Dressed in a pale green jerkin slashed at the sleeves and open in front so as to show the white shirt beneath. At the neck a long cravat of white lawn. Painted in oils on copper, and inscribed in the corners, "B. P. 1662. *Æ SUÆ, 22.*" This portrait has been mistakenly identified as one of Milton in his youth. Milton was born, however, in 1608. Rectangular shape.

Size, 6½ inches by 5 inches.

610—Portrait of a Young Lady

Artist unknown. Bust length. Three-quarter view of face looking towards the left. Curly dark brown hair, dressed away from the forehead, with corkscrew curls by the ears. Low-necked, high-waisted and sleeveless black dress of the Empire period. Double row of pearls as necklace. Light background. Painted on ivory. Unsigned and undated. In old black painted frame. Oval shape.

Size, 2 inches by 1½ inches.

611—Portrait of a Lady

Artist unknown. Full length, seated. Light brown hair falling in ringlets over the shoulders; brown eyes. Leghorn broad-brimmed hat trimmed with blue ribbon. Pinkish dress of the style of 1830, edged with blue at the neck, and with a blue sash around the waist. She is sitting on a chair under a tree and near a stone wall, sewing on a piece of fancy work. Background, a landscape with blue sky and white cloud effects. Painted on ivory. Unsigned and undated. In square plush frame. Circular shape.

Diameter, 2½ inches.

612—Portrait of the Marquis of Cholmondeley

Artist unknown. Half-length. Full face looking towards the left. Gray and wavy hair. Brown eyes and clean shaven face. Double-breasted, high-collared coat, with the blue ribbon and star of the Order of the Garter. Voluminous lawn neckerchief. Purplish background. Painted on ivory. Unsigned and undated. In modern ormolu frame. This was lot 1224 in the sale of the Georgina Cavendish Bentinck collection. Rectangular shape.

Size, 4¾ inches by 3¾ inches.

George James Cholmondeley, the 4th Earl and the 1st Marquis of Cholmondeley, was born in 1744; suc-

ceeded to the earldom in 1770, and was raised to the marquessate in 1818. He was a Knight of the Garter, Lord Steward of the Household, and Chamberlain of Chester. He died in 1827.

613—Portrait of Lady John Russell

Artist unknown. Bust length. Three-quarter view looking towards the left. Fair hair dressed in falling ringlets and a chignon, with a string of pearls intertwined. Gray eyes. Dressed in a décolleté bodice of black with an ermine cloak falling away from the shoulders. A fine gold chain is looped around the neck, and attached to a diamond-shaped brooch, with three pear-shaped pearls as drops. Painted on ivory. Undated and unsigned. In old gold frame in locket form. Oval shape.

Size, 3⅝ *inches by* 3 *inches.*

The subject of this miniature, Adelaide, daughter of Mr. Thomas Lister and the widow of the second Lord Ribblesdale, was married to Lord John Russell, in 1835. She died, leaving two daughters, in 1838. Lord John Russell, son of one of the most famous of English Whig statesmen, was the introducer, in 1831, of the Reform Bill, and, thirty years later, it was chiefly his sympathy with the North during our Civil War that helped to restrain his country from entering the contest. He was raised to an earldom in 1859 and died in 1878.

614—Portrait of William II, Prince of Orange

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Painted in oils on copper. In old brass frame. Oval shape.

Size, 3 *inches by* 2¼ *inches.*

William II of Orange was the son of Frederick of Nassau and the grandson of William the Silent. He

was born in 1626, and succeeded his father as stadtholder of Holland in 1648. Married the daughter of Charles I of England.

615—Portrait of the Prince de Condé

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Painted in oils on copper. In old brass frame. Oval shape.

Size, 2 inches by 1½ inches.

Louis de Bourbon was the first prince of the famous House of Condé. Born in 1530. While still in his twenties he joined the Huguenots and became one of their most brilliant military leaders. He was treacherously assassinated after the battle of Jarnac in 1569.

616—Portrait of James, Duke of Berwick

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Clean shaven, in wig, yellow coat and white steinkirk. Painted in oils on copper. Unsigned and undated. Oval shape.

Size, 2 inches by 1½ inches.

James Fitzjames, Duke of Berwick, was the natural son of James II. He was born in 1670. After his father's fall from the throne he served in the French army, commanding in the low countries in Spain. He died in 1734.

617—Portrait of a Burgomaster

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Long fair hair and moustache; brown eyes. Dressed in black with a square lace-edged collar; green background. Painted in oils on copper. Inscribed on back, "Huydewyser, Burgemeister, Amsterdam." In old brass frame. Oval shape.

Size, 3 inches by 2½ inches.

618—Portrait of Abbé Barthélemy

Artist unknown. Bust length. View of face in profile looking to the left. Wearing a wig, a dark green coat and the lawn bands of the ecclesiastic. Dark brown background. Painted in oils on copper. Unsigned and undated. In cast brass frame of Louis XV design. Oval shape.

Size, 2⅜ inches by 1⅞ inches.

Jean Jacques Barthélemy, a celebrated French writer, was born at Cassis, on the Mediteranean, in 1716. Educated at the Jesuits' College, Marseilles, he entered the priesthood at an early age, but devoted his life to the study of classical antiquities, becoming the secretary of the Academy of Inscriptions and Belles-Lettres, and eventually a member of the French Academy. He died in 1795. He is chiefly known to posterity as the author of one of the most popular books of its class ever written, "Le Jeune Anacharsis."

619—Portrait of a Lady and Child

Artist unknown. Nearly full length, seated. Three-quarter view of face looking downward and to the right. Black hair dressed in early Victorian fashion, with long hanging ringlets framing the face. Dress of olive-green, with long full sleeves and open at the neck with a fichu arrangement of white lawn and lace. She is seated in a chair over which is thrown a fold of red velvet drapery, and holds in her lap a baby in a long dress of white, the sleeves caught with scarlet ribbons, her left hand supports its head, and she attracts its attention with a gold and coral rattle, which she holds in her right hand. Background of gray, with a fold of purple drapery. Painted on ivory. Unsigned and undated, but about 1835. In wooden frame. Rectangular shape.

Size, 4½ inches by 3⅜ inches.

620—Portrait of a Man

Artist unknown. Bust length. Full face looking towards the left. Black hair completely concealing the forehead, brown eyes, clean shaven face. In military, German or Swiss, uniform of the early Nineteenth Century. Black coat, with scarlet piping, high collar and two rows of silver buttons in front. High black stock. Gray background. Painted on ivory. Unsigned and undated. On back is painted, under a floral wreath, "Die Zurich Erinnerung" (Souvenir of Zurich). In silver filigree frame, set with imitation jewels. Oval shape.

Size, 1⅝ inches by 1¼ inches.

621—Portrait of Lady Sibthorp

Artist unknown. Half-length, seated. Three-quarter view of face looking towards the right. Dark, almost black, hair parted in the centre and falling in ringlets over the ears; blue eyes. Low-necked, black velvet dress showing the lace edge of chemisette. Black velvet ribbon around the neck, from which hangs a heart-shaped pendant of gold. Background of dark red drapery to the right, with glimpse of landscape and sunset on the left. Painted on ivory (cracked). Unsigned and undated, but inscribed on back 1809. In contemporary, square ormolu frame. Oval shape.

Size, 4¼ inches by 3¼ inches.

622—Portrait of James I

Artist unknown. Half-length. Full face looking towards the left. Short, curly, reddish-brown hair, moustache and square-cut beard; light blue eyes. Large white ruff embroidered with quatrefoils and a padded surtout of black velvet embroidered in gold and crossed by the blue ribbon of the Order of the Garter. Green background. Painted on ivory. Unsigned and undated. Probably a copy of an earlier original. In composition frame. Oval shape.

Size, 2½ inches by 2 inches.

623—Portrait of Charles I (When Prince of Wales)

Artist unknown. Bust length. Full face looking towards the right. Long curling hair, moustache and chin tuft; blue eyes. Deep white ermine collar *semé* with quatrefoils. Black coat, gold embroidered, with the blue ribbon of the Order of the Garter and a green and red clasp in front. Painted on ivory. Remains of signature at left, ? D. with date ? 24. Probably a copy of an earlier original. In tortoise shell frame. Oval shape.

Size, 3¼ inches by 2¾ inches.

624—Portrait of an English Naval Officer

Artist unknown. Bust length. Three-quarter view facing to the left. He wears a wig and a black three-cornered hat, with a cockade looped with gold; a dark blue coat faced with red, trimmed with gold lace; a white waistcoat, a falling collar with a black stock, and a white lace steenkirk in the style of the second half of the Eighteenth Century. Dark background. Painted on ivory. Mounted on black silk. In old ormolu frame. Oval shape.

Size, 1¾ inches by 1⅜ inches.

625—Portrait of an Officer

Artist unknown. Bust length. Three-quarter view facing to the right. Gray eyes and hair dressed in rolls over the ears, and slightly powdered. Dark blue coat with high collar, red-lined, and lapels. Black stock and red waistcoat in the style of the last decade of the Eighteenth Century. Painted on ivory. Unsigned and undated. In old gilt frame. Circular shape.

Diameter, 2⅜ inches.

626—Portrait of a Gentleman

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Close bob wig; brown eyes. He wears a high-collared black coat, and a white

linen cravat. Light background. Painted on ivory. Unsigned and undated. In gold locket frame. The back of blue glass over tinsel, with a small oval receptacle for hair, and with a monogram, "M. L.," in gold. Oval shape.

Size, 2¾ inches by 2¼ inches.

627—Portrait of Ernest I of Saxe-Gotha

Artist unknown. Half-length, standing. Three-quarter view of face looking towards the right. One arm is raised and points towards the background. Tie wig with bow of black velvet ribbon at back. He wears a square-skirted red velvet coat trimmed with gold lace over a steel corselet, and a falling lace cravat. The background is occupied by a view of the distant sea with a landscape foreground, one feature of which is a white tent. Blue sky and white clouds. Painted on ivory. Unsigned and undated. In contemporary silver frame. Irregular shape.

Size, 2¼ inches by 1¾ inches.

Ernest, 1st, called "the Pious," the son of Jean, Duke of Weimer, was born in Attenbourg in 1601. He served in the "Thirty Years' War" at the head of a regiment of Swedish cavalry, and took a distinguished part in many battles. In 1640 he gained possession of the Duchy of Gotha and thus became the ancestor of those Dukes of Saxe-Gotha and Saxe-Coburg-Gotha, who were afterwards so intimately connected with most of the reigning houses of Europe. He was, for instance, the great-grandfather of the Prince Albert of Saxe-Coburg-Gotha, who became the Prince Consort of Queen Victoria of England. Ernest the Pious died at Gotha in 1675.

628—Portrait of Marie Louise

Artist unknown. Head only. Almost full face view, turned slightly to the right. Powdered hair dressed high over the forehead, with long ringlets and with

clusters of flowers. Blue eyes. Background of blue sky. Painted on ivory. Unsigned and undated (about 1812). Framed in gold locket, set with paste diamonds over colored foil. At the back, on a ground of engraved gold covered with opalescent glass, and surrounding an oval panel of blue with the monogram, "E. M. L.," in mock pearls, is an ornament of hair and seed pearls. Oval shape.

Size, 2⅛ inches by 1¾ inches.

Marie Louise, born in 1791, was the daughter of Francis I, Emperor of Austria. In 1810 she became, on the divorce of Josephine, the second wife of Napoleon, and, the year following, the mother of the King of Rome (Napoleon II). In 1813 she was appointed Regent, but she left France in 1814, obtaining the Duchy of Parma. After Napoleon's death she married Count Neipperg.

629—Portrait of the Empress Josephine

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Dark brown hair in ringlets confined by a triple band of sapphire-blue; hazel-colored eyes. High standing lace ruff and puffed sleeves of yellow with bands of blue. Square-cut corsage. Light gray background. Painted on ivory (cracked). Unsigned and undated (about 1812). In old ormolu frame. Oval shape.

Size, 2 inches by 1⅝ inches.

630—Portrait of a Lady

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Profuse curly brown hair falling in ringlets over the right shoulder; blue eyes. A high-waisted light blue dress of the Empire period with a white lawn fichu. Light background. Painted on ivory. Unsigned and undated. In chased

and engraved gold frame with loop, the back being engine turned around small oval receptacle for hair. Oval shape.

Size, 2 inches by 1½ inches.

631—Portrait of Le Kain

Artist unknown. The actor is represented in the rôle of *Mahomet.* Bust length. Three-quarter view of face looking towards the right. Turban of white and yellow, with black aigrette in front. Rose-colored robe, ermine trimmed, over embroidered yellow undergarment. Dark background. Painted in enamel on copper. Unsigned and undated. In modern frame. Oval shape.

Size, 2½ inches by 2⅛ inches.

Le Kain (Henri Louis Cain), one of the most celebrated actors of the French stage, was born in Paris in 1729. He began his histrionic career in a tiny theatre on the Rue St. Merry, devoted to the performances of amateurs, but in 1750 he attracted the attention of Voltaire, who, then at the height of his influence, took him under his patronage and eventually introduced him to the Comédie-Française. Here Le Kain quickly took his position as the most important member of the company. He brought about a complete reform of stage costume and banished the full-bottomed wig and square-skirted coat which up to that time had been the only wear permitted on the stage. Frederick the Great invited him to play at Potsdam, and heaped pecuniary and other honors upon him. He died in 1778, leaving an interesting volume of memoirs, which were re-edited by Talma in 1825. One of his greatest parts was *Mahomet* in the play of that name.

632—Portrait of Daniel O'Connell

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Brown hair, with slight side-whiskers and dark blue eyes. He wears a

dark blue coat buttoned over so as to show the merest edge of the red waistcoat, a high standing, linen collar, and a white cambric cravat. Dark gray background. Painted on ivory. Unsigned and undated (about 1825). In gilt frame, set with paste diamonds. Oval shape.

Size, 1⅞ *inches by* 1½ *inches.*

Born in 1775, Daniel O'Connell, "The Liberator," belonged to an old Irish family that had suffered under the penal code that kept the Catholics in subjection. He thus inherited his strong antipathy to British rule in Ireland. After attaining a distinguished position at the Irish Bar, he entered Parliament in 1828, as the leader in the movement for Catholic emancipation, the succeessful outcome of which in 1829 was entirely due to his genius and energy. After following the Whigs for many years he changed his policy in 1841 and became the foremost champion of Repeal, and one of the earliest of "Home Rule" agitators. But the great famine of 1846-7 put an end to his hopes, and he died at Genoa in 1847.

633—Portrait of a Youth

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Curly brown hair dressed high above the head; dark brown eyes. Clean shaven face. Black coat with high collar and lapels. White waistcoat and high white stock and cravat tied in a bow in front. Reddish background. Painted on ivory. Unsigned and undated. In gold locket frame. Oval shape.

Size, 3 *inches by* 2½ *inches.*

634—Portrait of a Lady

Artist unknown. Bust length. Profile view of face looking towards the right. Dark gray hair simply arranged under close-fitting Dutch cap, embroidered in red and blue. Brown eyes. Rose-colored dress with

white lawn fichu. Around the neck is a narrow band of black velvet with a pearl clasp and pearl pendant. Greenish-colored background. Painted on ivory. Unsigned and undated. In old chased and engraved gold frame. Oval shape.

Size, 1⅝ inches by 1⅜ inches.

635—Portrait of a Young Girl

Artist unknown. Half-length. Three-quarter view of face looking towards the left. Curly reddish-brown hair, confined by a pointed coronet-shaped head-dress; brown eyes. High-waisted, short-sleeved white muslin dress of the Empire period. She wears a gold chain and locket and gold hoop ear-rings. Painted on ivory. Unsigned and undated. In octagonal gold frame with loop for use as a locket. At the back is a sepia drawing of a man and woman embracing in front of a tripod altar. Below is the inscription: "De loin, comme de près; François et Madeleine." Octagonal shape.

Size, 1¼ inches by ⅞ inch.

636—Portrait of Lady

Artist unknown. Half-length. Full face looking towards the left. Dark curly hair dressed very low over the forehead; dark brown eyes, with white turban-like cap. Black, long-sleeved and high-waisted dress of the Empire period, with white lawn fichu. Black velvet ribbon around the neck close up to the chin and below a necklace of red coral beads. Light blue background. Painted on ivory (cracked). Unsigned and undated. In modern ormolu frame. Oval shape.

Size, 3½ inches by 2¾ inches.

637—Portrait of Maria Foote

Artist unknown. Half-length, seated. Three-quarter view of face looking towards the left. Curly brown hair falling in ringlets by the side of the face, and dressed with flowers and a flowing white veil. High-

waisted dress with a red ribbon sash as girdle. Background of blue sky and foliage. Painted on ivory. Unsigned and undated. In carved ivory frame. Oval shape.

Size, 3½ inches by 2¾ inches.

Maria Foote, Countess of Harrington, was born in 1797 at Plymouth, where her father, formerly an officer in the army, was manager of the local theatre. She made her first appearance on the stage in 1810 as *Juliet*, and in 1814 she became a member of the company at Covent Garden. Her abilities as an actress were but mediocre, but her great beauty secured her the favor of the public. She was a tireless worker and travelled during the summer months over the whole of England. During five years she is said to have travelled by postchaise no less than 25,000 miles. In 1831 her theatrical career came to a close on her marriage with Charles Stanhope, the Fourth Earl of Harrington. She died in 1867.

638—Portrait of Queen Elizabeth

Artist unknown. Nearly half-length. Full face. The eyes are gray and the auburn-colored hair is dressed high over the forehead, with long ringlets falling on either side and surmounted by a crown of pearls, with a pearl and emerald pendant. She wears a high-fluted ruff, a bodice of red, *semé* with emeralds, and a blue cloak. Around the neck is a long pearl necklace, with a cross-shaped pendant having an emerald in the centre and long pearl drops. The stomacher is of white satin embroidered with green fleurettes. Greenish background, with E. R. under two crowns painted in gold at the top. Painted on ivory. Evidently a copy of an older original. Mounted as a locket with plaited hair at the back. Oval shape.

Size, 2½ inches by 1⅞ inches.

639—Portrait of a Lady

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Curly brown hair under a broad-brimmed black hat trimmed with white ostrich plume; blue eyes. Dressed in a short-sleeved, low-necked dress of light blue. She wears a necklace of green jade. Landscape background, with blue sky. Painted on ivory. In modern ormolu frame. Oval shape.

Size, 2 inches by 1¾ inches.

640—Portrait of Miss Peyton

Artist unknown. Half-length. Profile view of face looking towards the left. Prematurely gray hair dressed in a twisted braid with small ringlets over the ears. Brown eyes. High-waisted, short-sleeved dress of white with trimming of pearl beads. Around the neck is a fine gold chain in a double loop from which depends an oval gold locket. Blue background with red stippling. Painted on ivory. Unsigned and undated. At the back gold locket frame having, under glass, a tress of brown hair in the form of a weeping willow over gilt pedestal with an urn. On this is engraved: "Eliza Ann Peyton. Died 29 April 1811. At Madras. Ag'd 21. R.P." Oval shape.

Size, 2½ inches by 2 inches.

641—Portrait of Prince Metternich

Artist unknown. Half length, seated. Three-quarter view of face looking towards the right. Fair hair plainly dressed, clean shaven face and hazel-colored eyes. He wears a blue high-collared and wide-lapelled coat with brass buttons, a yellow waistcoat, a high turned-over collar and black cravat, and, around his neck, the ribbon of an order, the insignia of which and of another, are suspended at his buttonhole. He is sitting at and leaning over a table with one hand supporting a document, or drawing; a crayon in a brass

holder lies near him. Greenish colored background. Painted on ivory. Unsigned and undated (but evidently about the year 1800). In contemporary ormolu frame. Rectangular shape.

Size, 3 *inches by* 2¾ *inches.*

Prince Metternich, Austrian Diplomatist and Statesman, was born in 1773, and after serving as Ambassador at Dresden, Berlin and Paris became Chancellor and Foreign Minister in 1809, when he made peace with Napoleon, between whom and the Allies he unsuccessfully attempted to mediate in 1813. Always a reactionary, on the restoration of the Bourbons he organized the "Holy Alliance," but in 1848 he was forced to resign and take up his abode in England. He died in 1859. His private character was very lovable. He was an affectionate husband, a tender father and a delightful friend.

642—Portrait of Hortense de Beauharnais

Artist unknown. Bust length. Three-quarter view looking towards the right. Dark hair in clustered curls and brown eyes. The head-dress is a square of red edged with white lace and tied in coquettish fashion over the head and under the chin. The décolleté dress is of red. Background of green. Painted on ivory. Unsigned and undated. In modern ormolu frame. Oval shape.

Size, 3 *inches by* 2⅝ *inches.*

Hortense Beauharnais, daughter of the ill-fated Josephine, wife of Napoleon I, was born in 1783. She married Louis Bonaparte, King of Holland, but was separated from him in 1810, and retired to Switzerland. Her son Louis afterwards became the Emperor Napoleon III of France.

643—Portrait of George I of England

Artist unknown. Bust length. Three-quarter view of face looking towards the right. Powdered wig falling

in curls over the shoulders; dark blue eyes. He wears a double shoulder cape of ermine and a lace cravat. Dark background. Painted on ivory, with illegible signature to the left, but undated. In contemporary gold and silver frame surmounted by a crown and paste jewel, with space for hair at back. Pointed oval shape.

Size, 1⅞ *inches by* 1½ *inches.*

644—Portrait of Elizabeth Berkeley, Margravine of Auspach

Artist unknown. Half-length. Full face turned over the left shoulder. Powdered hair dressed over a cushion in front and falling in long ringlets over the shoulders. Brown eyes. Large black felt hat trimmed with a blue ribbon and dark purple ostrich plume. A simple fichu of thin cambric over the shoulders, and a bodice with falling collar and lapels of yellowish material striped with red and gray. A white rose, with blue flowers at the breast. Dark gray background. Painted on ivory. Signed, A. D. in monogram and dated 1794. In modern ormolu frame. Oval shape.

Size, 3⅞ *inches by* 3⅛ *inches.*

A singularly romantic career was that of Elizabeth Craven, Margravine of Auspach-Baireuth. The youngest daughter of the Earl of Berkeley, she was born in 1750, and when a girl of seventeen married Mr., afterwards Lord, Craven. By him she had six children, but in 1780 they separated, and she devoted herself to travelling, publishing in 1789 her well-known "Journey to Constantinople." About that time she took up her residence in Auspach and embarked on a platonic friendship of an intense nature with the Margrave, who was a nephew of Frederick the Great, and had been early married against his desires to one of the Princesses of Saxe-Coburg, who, however, when Lady Craven met him, was dead. In 1791 Lord Craven died and his widow immediately became the Margravine of Auspach-Baireuth. The Margrave

sold his two principalities to Prussia, and the newly married pair came to England and lived, until his death in 1806, at Brandenburg House, Hammersmith, near London. She was a clever playwright, writing chiefly for her private theatre at Brandenburg House, but one of her comedies was produced at Drury Lane. She died at Naples in 1828, leaving a volume of interesting, if somewhat, scandalous memoirs.

645—Portrait of Marie Pauline Bonaparte

Artist unknown. Bust length. Nearly full face looking towards the right. Dark hair dressed plainly and falling over the ears with a string of pearls and a forehead pendant. Black décolleté dress showing the lace chemisette and with a pearl ornament at the breast. Around the neck is a heavy necklace of sapphires, pearls and diamonds. Bluish-gray background. Painted on ivory. Unsigned and undated (about 1820). In ivory frame. Oval shape.

Size, 2⅝ inches by 2¼ inches.

Marie Pauline Bonaparte, born in 1780, was the second sister of Napoleon I. In 1801 she married General Lecerc, whom she accompanied on the visit to St. Domingo, which ended his life by an attack of yellow fever. In 1803 she married Prince Camillo Borghese, but the union proved unhappy. She lived some years alone in Italy and accompanied Napoleon to Elba. She died in 1825.

646—Portrait of Comtesse Du Barry

Artist unknown. Three-quarter length. Seated at a harpsichord and facing the spectator with the head turned slightly to the left. One hand rests upon a sheet of manuscript music, the other, resting upon a table, holds a pen. Hair is powdered, with a jewelled tiara. Around the neck is a fine black cord, from which depends a gold locket in the form of a heart. The

over-bodice is of fine semi-transparent net, the under-bodice of rose-colored silk. The sleeves are short and flowering. Background showing the interior of a room with a green curtain, a bookcase with books, and a mirror in a carved wooden frame. On the table to the left are books and a sheet of music. Painted on card. Unsigned. In old ormolu frame. Rectangular shape.

Size, 2¼ inches by 3 inches.

Madam Du Barry, one of the mistresses of Louis XV, was born in 1746, and executed in 1793, during the Reign of Terror.

647—Portrait of Napoleon I

Artist unknown. Bust length. Three-quarter view of face looking towards the left. Hair long and wavy and dressed low over forehead. Clean shaven face. Dressed in a general's uniform of the Army of the Republic. High-collared coat with lapels and epaulets. White background. Painted in sepia on porcelain. Unsigned and undated (about 1798). In contemporary, square ormolu frame. Circular shape.

Diameter, 2½ inches.

648—Portrait of Frau von Schiller

Artist unknown. Half-length. Three-quarter view facing to the right. Light brown hair, brought forward in small corkscrew curls under a deep frilled mob-cap, tied under the chin with a narrow ribbon; blue eyes. She wears a bodice of white lawn with falling lace-edged collar, and around her shoulders is thrown a red shawl; her hands are crossed in front of her. Dark gray background. Painted on ivory. Unsigned and undated. In ormolu frame. Oval shape.

Size, 2¾ inches by 2¼ inches.

Charlotte von Lengefeld (who became Frau von Schiller) was born in 1766 at Rudolstadt, near Jena; her

father, who died when she was a child, being Royal Forester in his district. She first met Schiller in Mannheim when she was about 18, but it was not until 1787 that the acquaintance ripened into intimacy. She was a girl of remarkable intellectual charm, and of considerable beauty, and the wearied poet soon found her companionship necessary to his existence. They were married on February 20, 1790, and for fifteen years their married life, in spite of sickness and adverse circumstances, was of the happiest. Schiller died in 1805, leaving her with four children. She herself died in Bonn in 1826.

649—Portrait of Marie Antoinette

Artist unknown. Half-length. Three-quarter view of face looking towards the right. Powdered hair arranged over cushions at sides with long ringlets over shoulders; gray eyes. Blue dress with long sleeves open at neck, with frilled fichu of white lawn and pink ribbon tied in a bow at bosom. Dark background. Painted on ivory (cracked). Unsigned and undated. Forming the lid of snuff box of tortoise shell, with chased and engraved mounting. Circular shape.

Diameter, 3 *inches.*

Marie Antoinette, Queen of France, was the daughter of the Empress Maria Theresa of Austria. Born in 1755, she married Louis XVI when he was Dauphin, becoming queen four years later. She fled with the king to Varennes in June, 1791, and a year later was imprisoned with him, being finally tried and guillotined in October, 1793.

650—Portrait of a Young Lady

Artist unknown. Bust length. Three-quarter view of face looking towards the left. Brown hair falling in ringlets over the neck, under a white cap with bow of blue ribbon; blue eyes. Dark blue dress open at neck

with white fichu. Black velvet ribbon around neck. Blue sky and foliage as background. Painted on ivory. Signed to left "Cng . . elaistre," but undated (about 1800). Forming the lid of a bonbonnière of Amboyna wood and tortoise shell. Circular shape.

Miniature, diameter, 2⅛ inches.
Box, diameter, 2¾ inches.

651—Portrait of a Lady

Artist unknown. Half-length. Three-quarter view of face looking towards the right. Curly dark hair brought low over the forehead; hazel-colored eyes. High-waisted, short-sleeved white muslin dress of the Empire period, with square-cut corsage. Light green background. Painted on ivory. Unsigned and undated (about 1805). In old square ebony and ormolu frame. Oval shape.

Size, 2½ inches by 1⅞ inches.

652—Painting in Miniature

By Sauvage. Subject: A Nymph sacrificing at an altar, inscribed "À la Reconnoisance." She is seated in a chair with one arm outstretched in the act of sacrifice, the other hanging by her side and holding a wreath, painted on ivory *en camaïeu* with black background. Signed, "Sauvage." Undated. In ebony frame. Circular shape.

Diameter, 2¼ inches.

Piat Joseph Sauvage was born in Touraine in 1744 and studied, when a young man, in Antwerp, as a pupil of M. J. Geeraerts. On his return to Paris in 1770 he essayed several styles of painting, but finally adopted that of "bas-relief," or painting *en camaïeu*. In this he became so eminent that he was appointed "peintre de Louis XVI," and his works were held in high estimation in Paris. Towards the close of his career he returned to Touraine, where he became professor of the local school of art and reorganized the academy

with great success. He died in 1818, and some of his more important paintings are in the Public Museums in Touraine, Lille and Antwerp.

653—Portrait of the Marquise de Pompadour

Attributed to Massé. Three-quarter length, standing. Three-quarter view of face looking towards the left. Hair powdered and dressed away from the forehead, with a small bunch of roses on the left-hand side; brown eyes. She wears a short-sleeved dress of rose-colored silk with a square-cut opening to the bodice over white lace chemisette with flowing sleeves, and a bow of rose-colored silk under the chin. She holds in both hands in front of her an open book of music. Background of trees, rose-bushes and blue sky. Painted on ivory. Signed, but undated (about 1750). In modern ormolu frame. Long oval shape.

Size, 2¾ inches by 3¼ inches.

Jeanne Antoinette d'Étioles, Marquise de Pompadour, the most famous of the many mistresses of Louis XV of France, was born in Paris in 1721, and educated by a wealthy financier with special reference to the position she was afterwards to fill. In 1746 she married a nephew of her guardian, M. d'Étioles, and soon became a queen of fashion. She first attracted the king's attention when he was hunting, but it was not until 1744 that he was finally subjugated, and she became "mâitresse en titre." From that time until her death in 1764, she was the practical ruler of France. Her title was derived from the estate of Pompadour, which the king bought for her at the beginning of their intimacy.

Jean Baptiste Massé, the most celebrated French miniaturist of his time, was born in Paris in 1687, and during the early part of his life attained some distinction as an engraver. He then turned his attention to miniature and enamel painting, studying under Jou-

venet, and very soon had made himself the fashion at the court of Louis XV. His detractors insisted that his habit of flattering his sitters was largely responsible for his success. In 1749 he was appointed a Councillor of State, and in 1760 the Inspector of the Royal Gallery of Painting. He died in 1767. The archives of the Ministry of Foreign Affairs contain frequent references to the portraits he painted for insertion in snuff boxes to be presented to foreign potentates and others. One of these, incrusted with diamonds, cost the State the almost incredible sum of 129,852 francs.

654—Portrait of the Countess of Pembroke

Attributed to Richard Cosway. Three-quarter length. Full face turned slightly towards the left. Powdered hair in rolls and ringlets. Large white straw hat, with blue and white ribbon and white ostrich plumes. White bodice and panniers over a pale blue skirt with frilled lace edging around square opening of bodice. She holds in front of her in both hands a page of a letter. Background conventional landscape with the trunk of a tree on the right and an urn of flowers on a square pedestal to the left. Blue sky and foliage in the distance. Painted on ivory. Unsigned and undated. In modern brass frame. From the collection of Mr. Barrett of Lees Court, Kent, England. Oval shape.

Size, 3 *inches by* 3⅝ *inches.*

This Countess of Pembroke must have been the wife of the Henry Herbert, Earl of Pembroke and Montgomery, to whom Horace Walpole refers in 1750 as "A fine boy." She was Lady Elizabeth Spencer, the second daughter of Charles, Duke of Marlborough, and was married to the Earl of Pembroke, March 23rd, 1756. She died at the age of eighty-five in 1831.

655—Portrait of the Duchess of Sutherland

By Sir William Charles Ross. Three-quarter length. Standing facing directly to the right, but with the head turned over the right shoulder so as to present a three-quarter view. Brown hair dress in early Victorian style, falling over the ears, with a chignon and ringlets behind. Brown eyes. She wears a white silk décolleté dress with a black lace mantilla over the left shoulder and held up by the right hand. At her breast is a small bouquet of flowers. To the left is conventional red drapery, to the right a balustrade and a stone pillar with a passion flower. Background of blue sky and purple cloud effect, and a landscape. Painted on ivory (cracked). Signed, "W. C. Ross," and dated 1842. In plain ormolu frame. Rectangular shape.

Size, 6 inches by 4½ inches.

Harriet Elizabeth Georgiana, daughter of the sixth Earl Carlisle, was the wife of George Granville Leveson Gower, the second Duke of Sutherland, who succeeded to the Dukedom in 1833. Married to him in 1823, she was one of the prominent figures at the Court of Queen Victoria, holding the high position of Mistress of the Robes to that monarch. She died in 1868, seven years after the death of her husband.

Sir William Ross inherited his artistic instincts from both parents. His father was himself a miniature painter; his mother, sister of Auber Smith the engraver, was also a portrait painter. He exhibited at the Royal Academy when only fifteen, and his popularity as a miniature painter began with the accession to the throne of Queen Victoria. He painted the first miniature of the Queen after her coronation, and for many years was the most popular miniature painter at the English court. At least fifty of his miniatures are in the royal collection at Windsor Castle. He was elected an associate of the Royal Academy in 1838, and a full member in 1839, in which year he was also

knighted. He continued to practice his art until 1857, when he was stricken with paralysis. He died, after much suffering, in 1880.

656—Portrait of Sir Benjamin West, P. R. A.

By James Morris Davis. Bust length. Three-quarter view of face looking towards the left. White hair dressed over the ears; gray eyes. Dark red coat with high collar and lapels and voluminous white cravat tied in a bow. Dark background. Painted on ivory (cracked). Inscribed on back in a contemporary hand, "Portrait of Benjamin West, President of the Royal Academy, painted by James Morris Davis of 41 Upper Grove Street, London, 1809." In square carved and gilt frame. Oval shape.

Size, 3¼ inches by 2¾ inches.

Benjamin West was born at Springfield, Pennsylvania, in 1738, and showed his artistic tendencies at an early age. In 1760 he was enabled by the help of friends to visit Italy, where he remained three years. He then settled in London as an historical painter. His success was so marked that in 1768 he was appointed Historical Painter to George III. On the death of Sir Joshua Reynolds he was elected his successor as President of the Royal Academy. In 1804 he resigned his office, but was induced to recall his resignation. He died in 1820 in his eighty-second year and was buried in St. Paul's Cathedral.

Of James Morris Davis all that is recorded is that he was a miniature painter who attained some degree of popularity early in the Nineteenth Century. Between 1799 and 1812 he exhibited over 60 miniatures at the Royal Academy.

657—Portrait of a Lady

By George Michel. Three-quarter length. Standing in a landscape. Full face inclined slightly towards the

right. Fair hair dressed over a cushion with a blue ribbon intertwined and confining two roses. Necklace of a single string of very large pearls. Décolleté dress, of the Eighteenth Century period, of blue over a rose-colored bodice, with deep lace trimming. The sitter smiles, and with her right hand holds up a rose to the level of her face, the other arm is supported on a moss-grown stone, and she holds back with one finger the blue overdress. Landscape background of a tree, dark foliage and blue sky. Painted on ivory. Inscribed on back, "Michel," but undated. In modern ormolu frame. Square shape.

Size, 3 *inches by* 3 *inches.*

George Michel was a French artist, born in 1763, who was a pupil of Leduc, and attained some distinction as an expert copyist. He was employed by Cardinal Fesch in 1785 to restore the pictures in his celebrated collection.

658—Portrait of a Young Woman

By P. Violet. Three-quarter length, seated. Three-quarter view of face looking towards the right. Dark brown hair dressed in ringlets low over the forehead, confined with a circlet of gold beads and with a turban-like head-dress of white. The décolleté short-sleeved and high-waisted Empire dress is of black over a white chemisette. Around the neck is a single string of amber beads. The bare right arm rests on the arm of a mahogany chair. Dark gray background. Painted on ivory (cracked). Signed, "P. Violet," and dated 1803. In modern ormolu frame. Oval shape.

Size, 4¼ *inches by* 3½ *inches.*

Pierre Violet was born in 1749 and came to Paris in 1770, soon after his arrival securing an appointment to the Royal establishment. He became exceedingly popular as a miniature painter, and in 1788 published a book upon the art, which met with considerable suc-

cess. In 1789 he accompanied the tide of *emigrés* to England, and there soon attained a popularity almost equal to that he had enjoyed in his own country. From 1790 until his death in 1820 he was a constant exhibitor at the Royal Academy, and among his sitters was the Prince of Wales. Bartolozzi engraved several of his miniatures, notably that of Marie Antoinette "en peignoir."

659—Portrait of Lady Darnley

By John S. Stump. Bust length. Full face. Curling, dark brown hair and brown eyes, and high complexion. She wears a lace cap with lappets, purple strings and a purple flower, ruby ear-rings and a high-waisted black velvet dress with a white lace fichu. Grayish background. Painted on ivory. Signed, "Stump, pt.," but undated. In modern brass frame, with gilt mount. Oval shape.

Size, 3⅝ *inches by* 3 *inches.*

The eldest daughter of Sir Henry Parnell, who afterwards became Lord Congleton, Emma Jane Parnell was born in 1795 and was married to Edward, the fifth Earl Darnley, in 1825. She lived a life of widowhood for nearly half a century, for Lord Darnley died in 1835, while she survived until 1884.

John S. Stump, the date of whose birth is uncertain, was a student of the Royal Academy, and a constant exhibitor during the first half of the Nineteenth Century. He contributed theatrical portraits in character and some classical subjects. He held a high place among his contemporaries, Redgrave saying of his work that it was marked by great tone and breadth. He died in 1863.

660—Portrait of Gentleman

By —— Busset. Bust length. Full face. Dark brown curly hair falling over the forehead and short

side-whiskers; gray eyes. Dark blue coat with high standing collar, lapels and brass buttons; white waistcoat. Very high white cambric neckerchief tied in front. Dark background. Painted on ivory. Unsigned and undated (about 1820), but inscribed on back with the artist's name. In ivory frame. Oval shape.

Size, 2¾ inches by 2 inches.

661—Portrait of Lady St. Asaph

By Richard Cosway. Bust length. Three-quarter view of face looking to the left. Fair hair falling in ringlets and wavy locks over the shoulders and confined within a white silk kerchief arranged in turban fashion. The décolleté white bodice is edged with lace. Around the neck is a single string of large pearls. Background of blue sky with light cloud effect. Painted on ivory. Unsigned and undated, but inscribed on the back, "Lady St. Asaph by Cosway, R.A., 1784." In gold frame fitted as locket, with an ornamental device of the sitter's hair, seed pearls and gold wire at the back. Oval shape.

Size, 2¾ inches by 2¼ inches.

Lady St. Asaph was the third daughter of Thomas, 1st Marquess of Bath, and was born in 1762. On August 28th, 1784, she became the first wife of George, the eldest son of the 2d Earl of Ashburnham, who carried the courtesy title of Viscount St. Asaph. Lady St. Asaph died in 1791, before her husband succeeded to his father's title.

That this miniature bears no signature is not surprising, for of signed miniatures by Richard Cosway there are not more than four or five in existence. Occasionally he wrote his name across the back, but practically never signed on the face. Of all the Eighteenth Century miniaturists Richard Cosway has left the most enduring reputation. In his own lifetime,

thanks partly to his eccentricity and foppishness, and thanks, too, to the celebrated parties his wife, Maria Cosway (herself a miniaturist of renown), gave at Schomberg House, Cosway was held in the highest repute and was one of the most talked-of men in London. He was a Devonshire man, born about 1742. He began exhibiting in London in 1760, and soon attracted the attention of the Prince Regent. He died in 1821. The work of Cosway, it has been well said, is in its way supreme, and his miniatures represent the beauties of a period which was nothing if not elegant.

662—Portrait of Maria Théresa

By —— Gundall. Bust length. Full face. Brown hair showing only in small corkscrew curls under white cap. White lawn and lace fichu with brooch over dark green dress. She wears the Cross of the Order of Maria Théresa at her breast. Sky-blue background. Painted on ivory. Signed, "Gundall," but undated. In modern ormolu frame. Oval shape.

Size, 1½ *inches by* 1¼ *inches.*

Maria Théresa, born in 1717, was Queen of Hungary and daughter of the Emperor Charles VI of Germany. In 1731 she married François Etienne, Duke of Lorraine, and, her father dying in 1740, the succession to his throne was disputed by Frederick the Great and the Electors of Bavaria and Saxony. Supported by England she carried on the celebrated Seven Years' War, and was finally victorious. She was popular with her people, not only on account of her domestic virtues, but by reason of her heroic constancy in waging the war of succession. In 1758 she founded the Order of Maria Théresa in memory of the Battle of Kollin. She died in 1780.

663—Portrait of a Lady

By —— Élie. Half-length. Three-quarter view looking towards the right. Powdered hair dressed over a cushion, falling in ringlets over both shoulders, and with a blue ribbon entwined; gray eyes. Across the shoulders is thrown a simple fichu of thin white lawn loosely knotted at the breast. The bodice of the dress is of a purplish-blue. Dark gray background. Painted on ivory. Signed, "F. Élie," and dated 1734. In modern gilt frame. Circular shape.

Diameter, 2½ inches.

François Élie was born in Geneva, but in what year is uncertain. The first mention of him is in the "Menus Plaisirs," where it is recorded that in 1749 he painted portraits of the King (Louis XV), the Dauphin, Madame Sophie, Madame Louise, and the Duc de Bourgoyne, receiving for them the orthodox fee of 240 francs.

664—Portrait of Lady Abergavenny

By Sir Thomas Lawrence, P. R. A. Half-length. Nearly full face looking towards the right. Dark hair arranged in falling side curls and in twisted plaits on the top of the head. Brown eyes. Décolleté and short-sleeved dress of black velvet with an ermine hood thrown across the shoulders. Around the neck is a long chain of plaited hair. She wears, as ear-rings, long drops of jet. Gray background. Painted on ivory (cracked). Unsigned and undated. Inscribed on back. In modern ormolu frame. Rectangular shape.

Size, 3½ inches by 2⅞ inches.

Caroline, Lady Abergavenny, was the second daughter of Ralph Leeke of Longland Hall, Shropshire, and was married to William, the 4th Earl of Abergavenny, in 1824. She died in 1873.

Sir Thomas Lawrence (born 1769, died 1830), who ended his career as President of the Royal Academy, began it, at six years old, as a sort of infant prodigy by sketching the likenesses of the folk who frequented his father's inn at Devizes. When the family moved to Bath he was a boy of thirteen, but he soon found himself fully employed in taking portraits, in crayon, of the fashionables of the place at a guinea a head. He came to London in 1787 and entered, as a student, at the Royal Academy. His reputation as a portrait painter grew apace and he succeeded Reynolds as principal painter to the King in 1792. He became a Royal Academician in 1794, and for the next forty years he was undoubtedly the leading portrait painter of England, if not of Europe. He was elected President of the Academy in 1820, a position he held until his death in 1830. Although not usually reckoned as a miniature painter, several examples of his work in this vein were shown at Kensington in 1865, including one of George IV, when Prince of Wales, and another of Lady Seaton.

665—Portrait of Mlle. Contat

By —— Snasboux. Half-length. Full face. Dark hair dressed low over the forehead in curls and with a large comb at back. Brown eyes. Dressed in a high-waisted gown of white lawn confined by a black and white silk cord at the waist and open at the neck, with lace trimming. Over the shoulders is thrown a reddish-colored shawl. Background of light gray. Painted on ivory. Signed, "Snasboux," and dated 1804. In old ormolu frame. Circular shape.

Diameter, 2⅝ inches.

Louise Contat, one of the most celebrated of the Eighteenth Century members of the Comédie-Française, was born in Paris in 1760. She made her début in 1776 and exhibited so much intelligence, despite her

youth, that Beaumarchais intrusted to her the part of *Suzanne* in the first performance of "Le Marriage de Figaro." She made a surprising success in the part, and soon took her place in the company as one of the greatest interpreters of Molière that her century knew. During the Reign of Terror, she fell under suspicion of the Committee of Public Safety and was imprisoned. She was soon released, however, and continued to act until her death in 1813.

666—Portrait of a Young Woman

By —— Dun. Half-length. Full face. Dark hair in irregular curls and falling over the shoulders. Dark gray eyes. High-waisted purple dress over white chemisette, confined at the waist by a red girdle. Greenish sleeves to undergarment. Blue background. Painted on ivory. Signed, "Dun," but undated. In modern ormolu frame. Oval shape. From the sale of the celebrated Hamilton Palace collection at Christie's, July, 1882. This was lot 1487. Catalogued as "A Lady in a purple dress and red sash. Signed *Dun.*"

Size, 3 *inches by* 2⅜ *inches.*

A Flemish miniature painter named Dun attained some popularity in Naples during the Eighteenth Century and one of his portraits on ivory was exhibited at Kensington in 1865.

667—Portrait of a Man

By John Smart (1740-1811). Bust length. Three-quarter view facing towards the right. Powdered hair standing out around the face. Hazel eyes. Plum-colored coat with high collar, no lapels and brass buttons, white waistcoat and cambric cravat with frill. Grayish background. Painted on ivory. Signed, "J. S.," and dated 1789, with letter I under dated. Mounted in chased and engraved gold as locket. Oval shape.

Size 2¼ *inches by* 1⅞ *inches.*

"It is by his incomparable painting of faces that he takes his high position," says Dr. George C. Williams, of the miniature painter John Smart. He was born about 1740, and was a pupil of Cosway with whom he was always on terms of close friendship. In 1788 he went to India where he remained for five years, signing the letter I below the date on the miniatures he painted in that country. He was a member of the Free Society of Artists and also of the Incorporated Society of Artists. He died in 1811.

668—Portrait of a Lady of the Court of Louis XV

By —— Vasseur. Half-length. Full face turned towards the left. Powdered hair dressed over a cushion in front and falling in ringlets over the shoulders; hazel-colored eyes. She wears a blue robe caught at the left shoulder with a bunch of roses and exposing the bosom, and a necklace of a single string of large pearls. Background of blue sky and dark cloud effects. Painted on ivory. Signed, "Vasseur," but undated (about 1760). In contemporary chased gold and silver frame of fine workmanship, set with diamonds and rubies. Oval shape.

Size, 2 inches by 1½ inches.

669—Portrait of a Lady of the Court of Charles X

By Verny d'Ouville. Three-quarter length, seated, Full view of face looking towards the left. Dark brown hair dressed in corkscrew ringlets massed over the ears. Brown eyes. Décolleté dress of black velvet with high waist and short sleeves. The right arm falls downward towards the lap, the left arm with the hand showing, is supported on the purplish velvet cushion of the chair. Dark green background with a fold of dark purple drapery. Painted on ivory. Unsigned and undated, but inscribed on back. In modern ormolu frame. Oval shape.

Size, 5⅜ inches by 4⅜ inches.

670—Portrait of a British Officer

By John S. Stump. Bust length. Three-quarter view facing to the right. Dark brown wavy hair and side-whiskers. Brown eyes. Dressed in an ensign's uniform of red coat, with standing collar of gold lace and shoulder straps. Dark gray background. Painted on ivory. Signed "J. S. Stump, pt." In oval brass frame. Octagonal shape.

Size, 1¾ inches by 1½ inches.

671—Portrait of a Lady

By —— Bonvier. Bust length. Full face. Dark hair, slightly powdered, dressed over a cushion in front, falling in ringlets over both shoulders, surmounted by a black feather head-dress, and tied at the left side with a bow of purple ribbon and a double loop of pearls. White lace fichu with a white rose at the shoulder, blue bodice and light red sleeves. Around the neck is a double row of large pearls. Dark background. Painted on ivory. Signed, "Bonvier," and dated 1790. In ormolu frame, with easel back. Circular shape.

Diameter, 2½ inches.

672—Portrait of the Duchess of Wellington

By —— Herman. Bust length. Three-quarter view of face looking towards the right. Dark hair, waved and dressed low over the ears in the early Victorian style. Gray eyes. Décolleté dress of light blue with a rose in front of the bodice. Light colored background. Painted on ivory. In old pocket case of morocco leather. Oval shape.

Size, 2½ inches by 1⅞ inches.

While serving on the staff of Lord Westmoreland in Dublin (1790-3), Arthur Wellesley, who subsequently became the Duke of Wellington, became engaged to Catherine Pakenham, the third daughter of Lord Long-

ford. There was strong family opposition to the match, and while Wellesley was in India, Miss Pakenham, having contracted a severe case of smallpox, wrote offering him his release. He declined to be released, however, and on his return home in 1806, they were married in Dublin. The marriage, however, was not successful, and, though there was no formal separation, they lived a good deal apart. The Duchess died in 1831, leaving two sons, Arthur, who became the second Duke of Wellington, and Charles, who attained high rank in the British army.

673—Portrait of a Gentleman

By Richard Cosway. Bust length. Three-quarter view of face looking towards the left. Curled and powdered hair; brown eyes. Blue coat with high silk faced collar, and knotted white cravat. Light colored background. Painted on ivory. Unsigned and undated. Framed in gold locket, with loop and with crystal back to receive hair. Oval shape.

Size, 2⅜ inches by 1⅞ inches.

Note.—It can scarcely be doubted that this miniature is due to the facile brush of Richard Cosway. The lack of a signature is, if anything, presumptive evidence in its favor, when the style and the character of the handling are taken into consideration.

674—Portrait of the Empress Josephine

By D. Boset. Bust length. Three-quarter view of face looking towards the left. Dark brown hair in short corkscrew ringlets, confined over the forehead by a double circlet of pearls; hazel-colored eyes. High standing lace ruff and puffed green sleeves, with a red mantle thrown over the shoulders. Around the neck is a double string of large pearls. Dark background. Painted on ivory. Signed, "D. Boset," and dated 1812. In modern ormolu frame. Octagonal shape.

Size, 2⅛ inches by 2⅛ inches.

Josephine, Empress of the French, was born in 1763, at Trois-Ilets, Martinique, and was married at the age of sixteen, by a family arrangement, to the Vicomte Alexandre Beauharnais, who fell a victim to the Revolutionary Convention in 1790. Five years later she called on General Bonaparte to thank him for restoring her husband's sword, and made so instant an impression on him that they were married on March 9th, 1796. As Empress her beauty and amiability won upon everybody, but Napoleon, mortified at the lack of offspring, decided to divorce her. This, with a show of reluctance, he did in 1809, and she retired to Malmaison. Her affection for Napoleon remained unaltered to the day of her death on May 24th, 1814.

675—Portrait of Ingres

By Mme. De Mirbel (?). Half-length. Three-quarter view of face looking towards the left. Brown hair parted at the side; gray eyes. High-collared, black coat, with lapels; white waistcoat, high white collar and voluminous neckcloth tied in a bow in front. Dark gray background. Painted on ivory. Unsigned and undated. Forms the lid of a black lacquer snuff box, gold mounted and tortoise shell lined. Inscribed, "de Mirbel," on inside of lid, but, by Mr. Adolf Kohn, through whom Mr. Harper acquired it, attributed to Jean B. J. Augustin (1759-1832). Circular shape.

Diameter, 2¼ inches.

Jean Auguste Dominique Ingres, whose name is deservedly associated with all that is best in French art of the early Nineteenth Century, was born in 1780, at Montauban. As a youth of sixteen, he came to Paris and studied under David, head of the classical school, and, though his individuality soon asserted itself so that by the strict followers of David he was accounted a renegade, he remained a classicist to his life's end. His works—and his output was large, for

he preserved his faculties to the end of his long life—may be studied to advantage, not only in the Louvre, but in many important public buildings in France. The most widely known, perhaps, is "La Source," painted in 1862. He died in 1867.

Aimée Zoe Mirbel (née Leczinska) was born in Cherbourg in 1796. Coming at an early age to Paris to study the art of miniature painting, she became a pupil of the celebrated Jean Baptiste Augustin. So marked was her talent that Louis XVIII appointed her miniature painter to the court, and she became the leading miniaturist during the reigns of Charles X and Louis Philippe. Her portraits include those of the leading statesmen and court ladies of her period, and are marked by their delicacy and breadth of treatment. She died in 1849.

676—Portrait of a Lady

By D. A. Bois. Bust length. Three-quarter view of face looking towards the left. Auburn hair, with a long ringlet falling over the shoulder and roses at the side. Pale yellow dress with a blue overmantle and roses at the corsage. Greenish background. In an oval panel surrounded by cupids in various attitudes against a background of blue sky. Painted on ivory. Signed, "D. A. BOIS," and dated 1758. Forms the lid of a bonbonnière of tortoise shell mounted in chased and engraved gold. Circular shape.

Diameter, 3 *inches.*

677—Portrait of Maximilien Robespierre

By —— Platel. Bust length. Full face looking towards the right. Long, light brown hair falling straight over the ears. Blue eyes. Dressed in a blue coat with high collar and lapels with high white linen collar open at the neck and cambric frill. Dark gray background. Painted on ivory. Signed, "Platel . L,"

and dated "2nd R" (second year of the Republic or 1793-4). In old ebony and ormolu frame. Circular shape.

Diameter, 2½ inches.

Maximilien Marie Isidore Robespierre, whose name stands for all that was fanatical and blood-thirsty in the French Revolution, was born at Arras in 1758, of a family of Irish descent. Having studied for the law, he was appointed a judge in the diocese of Arras in 1782, but resigned his appointment in order to avoid pronouncing a sentence of death. He was returned to the State-General in 1789, as a member of the Tiers-état of Artois. He became the leader of the party of the Mountain, was chiefly responsible for the execution of Louis XVI, and when his party triumphed over the Girondists (May, 1793), he exercised the power of a Dictator and inaugurated the Reign of Terror, prescribing and sending to the guillotine all who opposed him, until at last his tyranny overreached itself, and he himself, by order of the Convention itself, was guillotined the 10th Thermidor 1794.

The painter of this miniature was probably the Platel (Christian name uncertain), who was the father of Edouard Platel, a French painter of some reputation who was born in 1811 and died in 1859.

678—Portrait of Benjamin Franklin

After J. A. S. Duplessis. Bust length. Three-quarter view of face looking towards the right. Long gray hair reaching to the shoulders; brown eyes, clean shaven face. Dressed in a gray coat and waistcoat, with white cravat and frill. Dark gray background. Painted on ivory. Unsigned and undated. An admirable, and possibly contemporary, copy in miniature of the original pastel from life by J. A. Duplessis, painted in 1783 and now in the possession of John Bigelow, Esquire. Oval shape.

Size, 1¾ inches by 1½ inches.

Josef Sifrède Duplessis was born in 1725, and destined for the priesthood. He showed his inclination for the arts at an early age, and studied under his father. Losing his fortune in the Revolution, he accepted the post of Conservator of the Versailles Museum, and died in 1802. His portraits were highly considered.

679—Portrait of a Man

By —— Chapon. Bust length. Three-quarter view, facing to the right. Dark wavy hair, side-whiskers, and dark brown eyes. He wears a black coat with high-rolled collar, a white cravat tied in a bow, high white collar and frilled shirt with studs. Light background. Painted on ivory. Signed, "Chapon," and dated 1829. Oval shape. Mounted in gold as locket with monogram, "P. L.," in hair at back.

Size, 2¼ inches by 1⅞ inches.

But little is known about the career of Chapon, even his Christian name being uncertain. According to Mr. J. J. Foster, he was a French miniaturist who flourished about the year 1820.

680—Portrait of Francis I, of France

By Olivier Le Roux. Bust length. Three-quarter view of face looking towards the left. Dark hair and short curly beard and moustache; brown eyes. Flat black velvet cap embroidered with pearls, and with a jewelled clasp and white ostrich plume. He wears a dark brown fur cloak thrown back so as to expose a close fitting undergarment of light blue, embroidered with gold blue silk and pearls, under which appears a gathered skirt of thin lawn. Dark green background. Painted on card. Signed, "Olivier Le Roux," but undated. In modern ormolu frame. Oval shape.

Size, 3½ inches by 3 inches.

Francis I, King of France, was born in 1494, and succeeded his uncle, Louis XII, in 1515. After his de-

feat at Paira in 1525 he was imprisoned for more than a year, but in defiance of the terms of his parole he renewed the war which was not concluded till 1544. He was a liberal patron of arts and letters, and founded the Collège de France. He died in 1547.

681—Portrait of Lord Ranelagh

By Jeremiah Meyer, R. A. Bust length. Three-quarter view of head looking over the shoulder to the right. Long straight powdered hair and hazel-colored eyes. He wears a double-breasted blue uniform coat, with high red-lined collar and lapels, and a white cravat tied in a loose bow. Background of blue sky with white cloud effects. Painted on ivory. Signed, "I. Meyer." In a contemporary reeded gold frame, arranged as a brooch. Oval shape.

Size, 2¾ inches by 2¼ inches.

Charles Jones, the 5th Viscount Ranelagh, was born in 1765 (?), and succeeded to the title in 1797, when he was a captain in the Royal navy. His tenure of the title was brief, for he died unmarried in 1800, and was succeeded by his brother.

Jeremiah Meyer, born in Tubingen in 1735, came to London as a boy of fourteen, and when still in his twenties was appointed "Enameller" to George III. As a miniature painter, however, he was exceptionally talented. His work, as is evidenced in the present instance, displays a refinement of color, a perfection of finish, and a truth to life surpassed by hardly one of his contemporaries. He was a foundation member of the Royal Academy, and a devoted admirer of Sir Joshua Reynolds, by whose work his own style was very largely influenced. He died in 1789.

682—Portrait of Pauline Bonaparte (About 1800)

By J. F. Hollier. Nearly half-length. Full face looking towards the left. Dark hair dressed in curls

high over the forehead and in twisted plaits at the back. In front, across the forehead, is a wreath of white roses. High-waisted, short-sleeved Empire dress of white satin with silk embroidered bodice. Around the neck is a double row of large white pearls. Gray background. Painted on ivory. Signed, "hollier," but undated. In gold locket frame. Oval shape.

Size, 2⅝ inches by 1⅜ inches.

Jean François Hollier, one of the leading French miniature painters of the Napoleonic period, was born in Chantilly in 1780, and as a youth was a pupil of both David and Isabey. His work was chiefly executed between 1806 and 1840, his most notable portraits being those of Madame Paradol, the actress; Talma, the tragedian, and Marshal Ney. He died in Paris in 1845.

683—Portrait of Prince Metternich

By P. Mayr, Nearly half-length. Almost full face looking towards the right. White curly hair. Brown eyes. Black double-breasted coat, with high rolling collar and lapels, showing brown corded waistcoat. White stock, with blue ribbon around the neck, from which depends an order. In the left lapel are the insignia of four other orders. Light gray background. Painted on ivory. Signed, "P. Mayr," and dated 1827. In wodern ormolu frame. Oval shape.

Size, 2¾ inches by 2⅛ inches.

684—Portrait of a Lady

By Bd. de Rurey. Nearly half-length. Three-quarter view facing to the left. Brown eyes and powdered hair falling in ringlets about the neck, and encircled by a twisted red ribbon. She wears a large black felt hat, with a purple feather and blue ribbon, a fichu of fine cambric with a white rose at the breast, and a bodice of blue, with a pattern of blue fleurettes. The back-

ground is of dark green. Painted on ivory. Signed, "Bd. de Rurey," and dated 1786. In a modern ormolu frame. Oval shape.

Size, 3⅝ inches by 3¼ inches.

685—Portrait of a Lady

By —— Lendel. Half-length. Three-quarter view looking towards the right. Powdered hair with long ringlets falling over the shoulders and wide-brimmed leghorn hat, trimmed with flowers. Blue bodice, with pointed stomacher, rose-colored skirt and white chemisette. The right arm hangs by the side, with the hand resting lightly on the edge of a table. Dark colored background. Painted on ivory. Signed, "Lendel," and dated 1783. In chased and engraved ormolu frame. Circular shape.

Diameter, 2¾ inches.

686—Portrait of the Vicomte de Chateaubriand

By Mlle. Debréval. Half-length. Full face slightly turned towards the left. Curly black hair and thin side-whiskers. Dressed in a dark blue high-collared coat of the style of 1815, with lapels and brass buttons. White waistcoat, showing at the neck, and with a high linen collar and voluminous white cravat tied in a small bow. In his buttonhole he wears the insignia of three orders. Dark gray background. Painted on ivory. Signed "Mlle. Debréval," and dated "Xbre (December) 1816." Framed in a chased and engraved contemporary ormolu frame and mount. Oval shape.

Size, 2¾ inches by 2¼ inches.

François René, Vicomte de Chateaubriand, the most notable figure in French literature during the First Empire, was born at St. Malo in 1768, and, after declining to enter the church, obtained a commission in the army in 1788. After a visit to America in 1790 he returned to France on the eve of the execution of Louis XVI, and was forced to join the ranks of the

Emigrés who fled to England. Here he lived obscurely for several years, devoting himself to his prose poems *Atala* and *René*, reminiscences of his American experiences. It was, however, his *Genius of Christianity*, published on his return to France, that made his name famous. Louis XVIII, when he ascended the throne, made much of him, and he served as Ambassador in both London and Rome, with a brief interlude as Foreign Minister. He died, tended by his old friend, Madame Recamier, in 1848, leaving his celebrated *Memoires d'Outre-Tombe*, the composition of which had occupied him at intervals during the greater part of his life.

687—Portrait of Sir William Hamilton

By Bernard de Guerard. Half-length. Three-quarter view of face looking towards the right. Tie-wig and brown eyes. Dressed in a brown coat, with high collar, white silk-faced lapels and silver buttons. Lace steenkirk. Dark background. Painted on ivory. Signed, "Bernard de Guerard," and dated 1795. In old ormolu frame. Circular shape.

Diameter, 2⅝ inches.

Sir William Hamilton, antiquary and patron of the arts, was born in 1730, of a poor but noble Scottish family. In 1755 he married an heiress, and in 1767 he was accredited Ambassador to Naples. This post he retained until 1800, devoting his leisure to the study of classical antiquities and forming a valuable collection, of which the greater part is now in the British Museum. His second wife was the Emma Harte, or Lyon, so closely associated with the career of Nelson. She survived her husband who died in 1803.

688—Portrait of a Young Lady

By Miss Peel. Bust length. Full face. Dark hair drawn off from the forehead and dressed in a cluster

of curls on top of the head. Long drop ear-rings of diamonds in a gold setting. Black velvet dress, fastened in front with a sapphire brooch, and a long gold chain thrown over the shoulders. Background of the base of a column and conventional purple drapery. Painted on ivory. Unsigned and undated. Mounted in gold as a locket. Oval shape.

Size, 3 *inches by* 2⅝ *inches.*

Miss Peel was an American miniaturist of the early Nineteenth Century. She lived and practiced her profession in Philadelphia. She afterwards became Mrs. A. C. Staughton.

689—Portrait of Elderly Man

By Kotta. Bust length. Profile view of face looking towards the right. Tie-wig. White coat with high brown velvet collar and lapels. Lace cravat. Slaty blue background. Painted, in gouache, on card. Signed at back, "Kotta del, 1791." In ormolu frame. Oval shape.

Size, 3¼ *inches by* 2½ *inches.*

690—Portrait of Elderly Woman

(Wife of preceding?) By Kotta. Bust length. Profile view of face looking to the left. Dark gray hair arranged in corkscrew curls and long ringlets hanging down the back and over the shoulders. Brown eyes. White, deep fichu over the shoulders, with blue dress beneath. Dark slaty blue background. Painted on card in gouache. Signed at back, "Kotta del," and dated 1791. In modern ormolu frame. Oval shape.

Size, 3¼ *inches by* 2½ *inches.*

691—"Tiny" Books

Kern der Kerkelyke Historie. Dordrecht, 1755. With engravings by F. Walter. Red velvet binding. Two volumes.

Size, 1¾ *inches by* 1¼ *inches.*

692—Intaglios

A collection of seven intaglios of semi-precious stones and glass engraved with various subjects. One is mounted in gold.

Various sizes and shapes.

693—Bonbonnière

Of *lapis-lazuli*, polished and mounted in ormolu. Oval shape.

Size, 1⅞ inches by 1½ inches.

694—Bonbonnière

Circular shape. Of ivory inlaid with gold and imitation tortoise shell. In the centre of the lid is an oval medallion, framed in chased and engraved gold and blue enamel of ivory painted in sepia with a monogram, "B. C." French, Eighteenth Century.

Diameter, 2⅞ inches.

695—Bonbonnière

French porcelain of the Louis XV period. Basket-shaped, with hinged lid. The body is of *Pâte tendre* porcelain with an underglaze basket-work pattern and an overglaze decoration of forget-me-nots. Inside the lid is a script letter "T" of roses, surrounded by a ground of painted masonry. The mounting is of ormolu finely chased. Mark: A painted butterfly (lid cracked).

Height, 1¾ inches.

Note.—This is said to have been taken from a tomb in Père La Chaise. It is probably the product of one of the smaller Parisian factories which flourished under Louis XV.

696—Needle Case

Cylindrical shape. Of tortoise shell and *vernis Martin*. Painted decoration of sheep, goats and foliage on a ruby-colored ground. Mounted in gold. Engraved. French, Nineteenth Century.

Length, 5½ inches.

697—Ivory Panel

Bust length. Portrait of the Hon. Mrs. Graham. Carved in relief. French, Nineteenth Century. Rectangular shape.

Size, 2¼ inches by 1⅞ inches.

698—Ivory Panel

Carved in relief with a subject of young bacchanals playing with a goat and a bearded mask. French, Nineteenth Century. Rectangular shape.

Size, 5½ inches by 3¾ inches.

699—Ivory Medallion

Bust length. Portrait of Couthon, carved in low relief. In carved and tinted ivory frame. French, Nineteenth Century. Oval shape.

Size, 5 inches by 4¼ inches.

700—Ivory Medallion

Bust length. Portrait of Danton, carved in low relief. In carved and tinted ivory frame. French, Nineteenth Century. Oval shape.

Size, 5¼ inches by 4½ inches.

701—Ivory Medallion

Bust length. Portrait of Elizabeth Louise Lebrun. Carved in low relief. In ebony frame. French, Nineteenth Century. Oval shape.

Size, 5¼ inches by 2¼ inches.

702—Ivory Medallion

Bust length. Portrait of a Queen or Princess. Carved in low relief. In carved wood frame. French, Nineteenth Century. Oval shape.

Size, 2½ inches by 1¾ inches.

703—Pendant

Parti-colored crystal, carved in the form of a scarab and mounted in gold. French, Nineteenth Century.

Size, 1 inch by 1 inch.

704—Pendant

Portrait of a woman in Sixteenth Century head-dress in opaque and translucent enamels, set with paste diamonds, and mounted in gold. French, Nineteenth Century. Oval shape.

Size, 1⅜ inches by 1 inch.

705—Snuff Box

The box of Battersea enamel, the lid of porcelain with gilt brass mounts. Both box and lid are painted on a white ground with figure subjects. Rectangular shape.

Size, 2½ inches by 2 inches.

706—Necklace

Of cut garnets. Bohemian, Nineteenth Century.

Length, 33 inches.

707—Snuff Box

Of light-colored wood. Carved. The lid has a subject in low relief of a group of passengers at a country railroad station. German, Nineteenth Century.

Size, 4¼ inches by 1⅞ inches.

708—Repeating Watch

In 18-karat gold case, engine turned; open face. Arranged to repeat and also to play a succession of airs. In going order. Made by Du Bois et Fils. French, late Eighteenth Century.

709—Fan

Guard sticks of ivory carved with a design of dolphins and pierrot figures and gilt. The mount is of paper painted with a pastoral subject of women in a landscape with Europa and Phœbus in the background. The sticks are of ivory, the lower portion carved with pierrot subjects in low relief and partly gilt. Dutch of the Eighteenth Century.

Length, 11¼ inches.

711—Fan (Damaged)

Of ivory, decorated in raised gold lacquer, with mother of pearl and metal inlay, with a design of chrysanthemums, peonies and birds. Japanese, Nineteenth Century.

Length, 8¾ *inches.*

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